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ARIETY

FIRST YEAR, NO. 8

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THOMPSON AND DUNDY VERSUS GATES.

That it is not improbable that Thompson and Dundy will leave the sole management of the Hippodrome to John W. Gates is no longer a secret. Variety gave the first intimation of the impending dissolution two weeks ago, in announcing at that time the internal dissensions caused by the raise of prices at "The Hip."

The cause of the disturbance is far more deep scated than that, however. Mr. Gates, with a rapaciousness born of a livid career in Wall street is not satisfied with the net income from his amusement venture, and has said that it could be easily increased by cutting down the weekly expense of the production, which with the raise in admission will net the stockholders what Mr. Gates considers a fair return.

Fred Thompson is firmly of the belief that to cheapen the performance will result in a severe loss of patronage, and will not be restrained in the spectacular productions through a limit placed on expenditures.

It is known that Gates sent tor a Chicago theatrical man of recognized mechanical ability making an appointment for last Thursday when a conference was held to enable Mr. Gates to obtain a line on the future possibilities at a smaller expense.

As the Wall street man and Harry S. Black, of the Fuller Construction Company, are in absolute control of the Hippodrome Company, Thompson and Dundy must abide by the ultimatum, and the many arguments between the opposing sides will culminate shortly after Thompson returns from Europe in a few days.

Messrs. Thompson and Dundy are not worrying over the prospect. Should they leave the Hippodrome, there is a proposition awaiting them to take hold of a large annusement scheme to be located in Manhattan Borough.

The squabble over the Hippodrome will have no effect upon Luna Park. Mr. Gates is a minority stockholder in the Coney Island resort, Thompson and Dundy directly controlling it.

THE MANHATTAN THEATRE.

Persistent rumor has it that the Manhattan Theatre will change its policy to vandeville within a short time. It is now under the control of Harrison Grey Fiske.

DAN QUINLAN DENIES.

Dan Quinlan, the minstrel man, wishes to deny the report that James H. Decker will have the management of the minstrel troupe Mr. Quinlan will be connected with next season. The present arrangement is that the Dan Quinlan, Kellar-Mack Minstrel Players will be prominently displayed on the bill boards.

PAUL DRESSER GONE.

The sudden death of Paul Dresser on Tuesday last came as a shock to his legion of friends. Mr. Dresser had not been ill, and the news of his death was scarcely credited upon the first reports. The most famous sentimental ballad writer this country has ever known, Paul Dresser leaves a told socially and professionally that will remain a monument to his memory.

PROCTOR SHAKEUP COMING.

If it has not already arrived, there is a shakeup due in the Proctor houses, and it is probable that when the quake ceases it will be found that at least two of the resident managers are no more within the fold.

Rumor had it that Mark Luescher will be the vaudeville head of the Proctor idea, F. F. Proctor, Jr., giving his attention to the Troy and Albany houses.

SUNDAY NIGHT CONCERTS.

The spasm of fright caused the theatres in town giving Sunday concerts, occasioned last week through newspaper rumors, has passed away, and to-morrow night the regular bills will be given in the various house as formerly, from the present outlook and statements of the managers interested.

YES?

Monday evening F. F. Proctor and William Morris, his booking agent, occupied a box at the Fifth Avenue Theatre, where there was being produced a version of "The Merchant of Venice" to an audience appraised by an expert as representing not more than \$500 in real money.

Query—Will Mr. Proctor put vaudeville in the Fifth Avenue and transfer his leading woman to Harlem?

ANOTHER EDWARDS ACT.

Gus Edwards will shortly produce another new act other than "Schoolboys and Schoolgirls." The latest one is to be called "The Western Union Boys," with seven people. About \$2,000 will have been spent before the act is shown for the first time, and several novelties for a vaudeville production are expected.

DU VRIES IN VAUDEVILLE.

Henri du Vries, the Holland protean actor, will make his debut in vandeville at the Colonial on Monday, staying there two weeks, and playing one week each at the other Williams houses.

The engagement is the most notable one of the season and represents a large monetary transaction, since it was necessary to first buy off M. B. Leavitt Lefore terms could be made with the acter. None of the parties to the engagement will even approximate the figures.

Mr. Dn Vries will offer "A Case of Arson" in slightly modified form, the act being cut to half an hour.

NOT FOR IDA CONQUEST.

It was recently printed that Ida Conquest, now of "Man and Superman," would take a fling at the two-a-day. Miss Conquest rises to remark that no such thought ever entered behind her pretty face.

COLORED ARTISTS TO ORGANIZE.

The Freeman, a publication devoted to the interests of the colored race, recently had an extensive article urging the colored artists to organize, forming a club with headquarters in New York City,

Messrs, Cole, Johnson, Hogan, Rogers, Shipp, Dudley, Avery, Hart, Williams and Walker are among the entertainers of gote who are heading the movement.

Geo. W. Walker, of Williams and Walker, has a letter in this issue of Variety under "Artists' Forum" which gives a very breid explanation of the aims and objects of the new society.

POLI SPREADING.

It is announced that S. Z. Poli, the New England manager, will build vaudeville theatres in Scranton and Wilkes-Barre, Pa. This gives Mr. Poli a circuit of nine theatres, all booked by William Morris. Fifteen is the number of houses Mr. Poli is expected to have before the opening of next season, he now being away looking for favorable sites. Binghamton, N. Y., will probably be one of those selected.

There is no first class circuit with this number of houses that can play the time with such short jumps. It will be the means of saving much transportation, and will make Mr. Poli a magnate of power and one to be figured with in any vaudeville dealings.

WILMER & VINCENT'S NEW HOUSES.

Harrisburg and Allentown, Pa., will be added to the Wilmer and Vincent circuit. William Morris will book the new with the present houses of that firm.

LOOK OUT!

In the matter of Les Renos, the forcign act, which was cancelled by Keith because one of the members broke his arm at Syracuse, it is reported that in the suit to be brought against the Boston man for the salary for the Lowell week, there will be added \$100 which the Keith management deducted from the foreigners' salary at the expiration of the Syracuse engagement. It is costly to break an arm on the Keith circuit.

WILLIAMS WON.

The trial of the action to recover a penalty of \$500 for violation of the "Sunday Law" instituted by The Sabbath Society against Percy G. Williams, and tried before a jury in the Tenth District Municipal Court, was decided in favor of Mr. Williams, the jury remaining out four minutes.

The Rev. Dr. Hubbell was the instigator of Mr. Williams' annoyance over the matter, the Reverend having in May, '04, coerced a few of his intimate friends to play the part of spies, and visit the Circle Theatre, which was at that time conducted by Williams as a vandeville theatre, giving Sunday performances.

One of the witnesses, a youth from some "Joshtown" in Jersey, testified that he enjoyed the performance very much on the Sunday in question, applauding long and often, and so enrapt was he in the bill that on the witness stand he quite forgot what he had seen.

Dr. Hubbell had previously brought an action in the Supreme Court through the Sabbath Society to have the license of the Circle annulled, but this was thrown out of court by Judge Giegerich in jigtime. There is a bare chance that the Rev. Dr. Hubbel! will now attempt to fit in his proper sphere permanently.

"MIKE" WHALEN HERE.

M. S. Whalen, who has been a long time on the other side, is visiting home with his wife, one of the McNulty sisters. Mr. Whalen is a great-favorite in England, where his monologue and impromptu song receive uproarious applause.

Virginia Earl has been becked by William L. Lykens for twelve weeks over the Proctor and Poli circuits.

FITZSIMMONS-CORBETT "MAKE UP."

Vaudeville is responsible for a great many things, and it will now be held to account for the patching up of the differences existing between "Bob" Fitzsimmons and James J. Corbett, two gentlemen who have both attained some reputation in their day as pugilists, but have given up that pursuit for "acting."

Vaudeville brought the two notables together through the medium of the William Morris' booking office, where it is presumed both had entered intent upon a career in the "continuous," "Fitz" for the first time and "Jim" to continue an interrupted tour through an hallucination that he was the ideal "Cashel Byron."

Walking in on each other accidentally in the "inside office" James J. gave Robert a friendly slap on the back, saying "Come on, Bob, let's shake," extending the hand that Fitz so successfully dodged. "All right, Jim," replied the Ruby One, and the two men shook hands in a friendly spirit for the first time since the memorable battle at Carson City.

"You two had better go on and do a monologue together," remarked Hugo Morris, who was standing by, and then he promptly blushed.

"Well, you book us," replied Fitzsimmons, and Hugo hasn't yet recovered from the shock.

BRANSBY WILLIAMS COMING.

Bransby Williams, who deservedly ranks as England's best impersonator, comes to the Williams houses, opening at the Colonial October 1. Mr. Williams made perhaps his best hit in an imitation of Martin Harvey in "The Only Way," but is better known for his Dickens' work. His style of performance is unlike that of any of our own imitators.

NO "SUNDAYS" IN CONTRACTS

The home body in Berlin of the Artisen Loge has directed that members playing in or booked for America sign no contracts for their appearance here where the contract reads for a Sunday performance. Doubt as to the legality of such contracts impelled the action being taken.

STALEY AND BIRBECK TO RETIRE.

Staley and Birbeck, of transformation fame, will retire from vaudeville this coming spring. Miss Birbeck (Mrs. Staley) will permanently leave the stage, while Mr. Staley will go into musical comedy, having written a piece which has been accepted for production next season by a prominent manager. The present transformation act now used in vaudeville will be carried into the new comedy.

Mr. Staley has a similar transformation act, though more extensive, now playing on the other side, which cost him \$13,000 to build. His two brothers are giving it, with the assistance of a girl.

The managers over here have informed Staley that they do not care to book the new act, regardless of whether it is better than the present one, but as Mr. Staley states he will give \$10,000 to anyone who can reproduce either of his acts, there will be a shortness in the transformation market after the present one leaves vandeville, unless the managers reverse their ultimatum.

Allie Gilbert and her "Girly Girls" will open in Utica on the 12th.



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SUBSCRIPTION RATES.

ADVERTISING RATES ON APPLICATION.

First Year

No. 8

In Syracuse at the Bastable Theatre which Hurtig and Seamon manage, the "Smart Set" played recently. During the performance one evening, an announcement was made from the stage that a revival meeting would be held after the show, and the audience was invited to stay over to see the doings. Directly the final curtain fell, another man appeared and tried to keep the people in. But there was a rush for the exits. A large crowd outside having heard of the unusual proceeding rushed to get in. To quiet the crowd someone on the stage started a hymn, withont the desired effect, when a member of the show was asked to sing, and he did, giving a "coon" melody with a dance accompaniment. After quiet was restored, a sermon was given by a local minister. The occurrence is not likely to be repeated.

It is not an unusual sight nowadays to behold F. F. Proctor himself during the rehearsal at Twenty-third street on a Monday morning, seated in the box while an important new act is on, and the manager's suggestions are carried back to the dressing room immediately.

Alexander Steiner, the foreign agent, who is suing B. F. Keith for an accounting for commissions, met D. F. Hennessy, of the Keith forces, one day this week. "What are you going to gain by it, Steiner?" said Hennessy. "You won't get anything; what's the use?" "Oh ——." replied Steiner, "I can get \$5,000 to fight Keith with, but I couldn't borrow five cents to do him any good."

Miss Bertrand of the Weber Company was the "Candy Girl" at the Actors' Fund Benefit. Raymond Hitchcock was "held up" by the young woman with the result that a five cent piece was recovered after a thorough search, while James J. Corbett received no change from a two-dollar bill. Miss Bertrand turned over \$100 to the Fund as the result of her persuasive powers.

Schna Braatz, the 17 year-old juggler, who was to have opened here at Proctor's Twenty-third Street, has decided to go to South America instead, and will disappoint Mr. Proctor, although she may appear later.

At Hammerstein's Victoria last Saturday, a successful attempt was made to drive away the speculators from in front of the theatre, for that day at least. In

the afternoon Harry Mock warned intending purchasers from the sidewalk brigade that tickets purchased on the outside would be refused at the door. In the evening not a speculator appeared. It has not been unusual to see ten of them around Hammerstein's on a Saturday night.

There is a boy and his name is Charlie, which line may be taken by any music publisher for a song title. But Charlie doesn't think so lightly of the matter. He is employed in Morris' office and may have a last name though no one ever leard it. Well, Charlie had a girl, and the girl did not want to be forgotten by Charlie, so she sent him hosiery, gloves. ties and the other necessities generally worn by a genteel vaudevillian, even in the booking department, and now Charlie will never forget his girl (another title) for the goods all came "C. O. D.", were paid for and charged to Charlie.

Laura Rogers, 20 years old, a member of "The Gay Morning Glories" company, died in Kansas City Tuesday, January 30, of typhoid fever. She had been a member of the company two years. The company is playing St. Louis this week. From the latter place the body was sent to Washington, D. C., to the parents of the deceased.

Chas. W. Littlefield was held up on Broadway the other day, losing some jewelry. One of three men were caught, but as Mr. Littlefield's property was restored, he declined to prosecute.

Miss Barry, of Barry and Johnson, who played Winnipeg this week, was on board the Soo Express which was wrecked, at Glenwood. Hearing that there were many wounded in the cars ahead, Miss Barry forced an entrance into the cars by breaking in the windows, attending to the wounded, and aiding greatly to alleviate the sufferings.

Sim William's "Ideals" will have the honor of first playing the Bijou Theatre in Baltimore when it is thrown open as a burlesque theatre.

Abbie Mitchell has scored on the other side. She will shortly play the Wintergarten in Berliu, after having played long engagements in London and Paris.

Yvonue Lamor, an English comedienne, who gained some reputation in the Halls over there, and has been appearing in "Mexicana" here, will appear in vandeville shortly under the guidance of M. S. Bentham.

The newspaper boys of East New York will have their headquarters hereafter in the Gotham Theatre Building in that section, Manager Ed. F. Girard having allowed them the use of two rooms gratis, which has received the hearty appreciation of "The Scribblers" as the assemblage will now be known by.

Fred Lennox in Geo. Ade's only vaudeville effort "On His Uppers" caused diverse epinions among the San Francisco critics, while playing at the Orphenm in the Golden Gate village. Ashton Stevens in the Examiner thought very well of the playlet, while Pauline Jacobson in the Bulletin "handed it to them."



Will it Come to this on Sundays?

Joseph Yarrick, the original "Magic Kettle" man, will open at Pottsville, Pa., Monday with a new illusion called "The Phantom Couch and Animated Candle." Four people are employed.

Fred Walton of "The Babes and the Baron" received an offer of \$400 more weekly from the Wintergarten in Berlin than the best offer held out to him here. Said to be \$1,200.

Nella Bergen has left the varieties to go with the Klaw and Erlanger's production of the new Sousa opera, in which Joe Cawthorne will be starred.

Richard Pitrot, who lately returned from Europe, was sitting in the Keith offices in the St. James Building the other day when E. F. Albee walked in. "What are you doing here?" said Albee. "And what did you roast our circuit for in Europe?" Pitrot replied: "I didu't roast your circuit, Mr. Albee; I only told the truth."

The Kanfman family now on the Keith circuit, will next season be augmented by the other bicycle riders Nick Kanfman has under control in Germany, and the entire company is booked to play the Hip

podrome, commencing in November. As previously announced in Variety, Minnie Kanfman has rejoined her husband Chinko, who will again be seen here next Fall.

Maurice Boom has made a successful beginning at the Nassan Theatre in Brooklyn, where stock burlesque has been in stalled, a change of bill being made weekly. Mr. Boom escorted three railroad presidents interested with him in some of his ventures, to the theatre last Saturday night, but was mable to give them seats, so they viewed the performance from behind the scenes. Not at all displeasing to them, it is said.

Boller, a French bicycle rider, has been engaged as one of the features of the Barunm-Bailey circus. His sensational trick is a somersault on a wheel. He will have to go some to bent our own Ralph Johnstone at it.

Kosta, a foreign contortionist, will appear at the New York Theatre Sunday night for the first time. Revolving his head is the looked (or sensation.

The Holloway Trio will open at the Hippodrome soon with a new act. They perform on the wire.

Carter De Haven and Flora Parker. "A College Boy's Frolic." Colonial.

Carter De Haven and his newly acquired better half made offering of a skit under the above title at the Colonial this week. The sketch was so named because a name was wanted and this would do as well as any other. There are as many as eight lines of dialogue connecting a half dozen songs and Mr. De Haven's imitation of a ballet girl. The songs are sprightly, there are frequent changes of costume, ranging from long skirts to tights and boots, and a general air of action. Mr. De Haven has improved in his style of work of late and has lost much of the conceit that once made his work so unpleasant. Now he needs to avoid acquiring effeminate ways in his impersonation. Miss Parker was dainty and dressed gorgeously. She would be in better taste did she abandon her knee skirts and avoid the curls which frame her face. A different style of hair dressing and a gap between the long skirts and the tights-worn with bootswould be to her advantage. As a skit it pleased the audience and will probably be better when there is a little more work done on it in small places. Chicot.

"Between Two Fires." Revolutionary Sketch. Colonial.

Originally used as an afterpiece to "The Little Princess" at the Lyceum Theatre. "Between Two Fires" is now shown as a vaudeville attraction under the management of Lasky, Rolfe & Co. The sketch treats of a rather obsence incident, the main points of which are that John Rodney and Buckstone, a corporal and private of the Continental forces, are left at Fort Ticonderoga to look after the fires. To them appears Purity Adams, Rodney's sweetheart, who has escaped from the British, who are raiding the country. Rodney sends the private away and while he and Puvity are lovemaking they are surprised by a detachment of British. The commander orders Rodney shot and at the same time steals many kisses from Purity while Rodney is tied up. Purity remembers that the signal for the return of the Continentals is the playing of Yankee Doodle and after she dampens the powder in their guns with wine they furnish, she offers to dance for them if they will play for her. Yankee Doodle is struck up and she hops about on one foot until the soldiers come and put Rodney and the audience out of their misery. The sketch is screamingly from its sentimental and tragic passages and nofunny where comedy is intended. It is hopeless, and only the politeness of the gallery andience saved a riot Monday afternoon. The sketch plays this week, but will not go over the circuit. Chicoty

Taylor Holmes. Monologue and Imitations. Keith's.

Mr. Taylor is playing here for the first time. He was well liked by the house, although he did give an impersonation of Richard Mansfield delivering a curtain lecture, which seems to be the first one grasped upon-by all budding imitators. A short recitation with an unexpected and humorous ending was the encore, Simc.

NEW ACTS OF THE WEEK

Chas. Burke and Grace LaRue.
And Their Inky Dinks.
Imperial.

It was erroneously reported from Wilmington in last week's issue of Variety that Burke and LaRue had produced their new sketch at Dockstader's theatre in that town. It is shown this week at the Imperial, without a name. "The Lonesome Inn" will likely describe it hereafter, and it differs in the setting from "The Silver Moon" through having the action take place in the exterior surroundings of a restaurant, while the former skit was laid in the interior. If Mr. Burke would kindly forget his burlesque days when writing for the vaudeville stage, he would add immensely to his offerings. Neither is he a howling success as a Hebrew impersonator. The parody he is singing was sung by him long, long ago, and if not by him, by someone else in the same troupe, while the "see-saw" bench is given more time than the idea is worth, even to those who haven't tired of it from constant repetition. Too much time is consumed by the principals. The "picks" are the main cause of the applause in the finale, and this should lead the couple to give the colored youngsters, one of whom is becoming a comedian in reality, more opportnuity. Miss LaRue is the leading member of the combination now, although not dancing as much as formerly, and she will continue so until Burke rearranges his own part. The sketch is much better than the old one, and received several en-

"The Yankee Doodle Boys." Quintette. Keeney's.

A singing act, with a well laid out setting, became the feature of the bill. A miniature air-ship is shown upon the drop being raised, closed in with white sheets. The ship is suspended about 15 feet from the stage, and has electrical appliances to realistically convey to the audience that it is an actual flying machine. With the aid of moving pictures a "trip around the world in twenty minutes" is accomplished. the films being cleared off the back sheet and slides substituted for various points of interest as they are reached throughout the trip. A platform on the bottom of the aerial "ship" has just sufficient space to allow the five men to stand in, from which height songs are sung. A very good storm being shown, the ship descends and through the moving pictures the descent in detail is given, to the point where they emerge from a farm house, via the window, a special drop being an exact representation of the last picture thrown on the canvas. The pictorial end of the act leaves no room for criticism, but the voices of the quintette do not harmonize, and when singing no one seems capable of carrying the melody. The act would do better as a quartette. The combination of the various features hitherto shown on the legitimate stage combine to make it a valuable number in vandeville. The names of the members are not mentioned on the program.

Sime.

Irene Lee.
"The Girl in Trousers."
Keeney's.

Miss Lee wears the unmentionable "pants" with a grace seemingly acquired from long experience, although this is her second week only in vaudeville in the male attire. Opening in the customary garments worn by her sex, a change is made to an army officer, but Miss Lee appears without the regulation white gloves which should be worn. Putting them on while singing would not delay the change and attention to detail is necessary. From the officer to a natty boy is quickly done, and a sentimental sort of a recitative song is sung at the finale to much applause. Miss Lee looks so well as a boy that it would aid could she find a suitable character as that to substitute for the present opening. Some well written dialogue would not be amiss. With some thought Miss Lee can raise herself to a leading position among male impersonators.

Williams and Tucker. "Me and Skinny." Gotham.

This is the promised new sketch of the popular vaudevillians, and the program has it that Mr. Tucker wrote and produced it. The Shoven Shaven Quartette or quintette is in the act to assist the principals in the three scenes, two of which are laid in "Scrap Alley" and the other and second scene in "the abode of Mary Ellen." On Wednesday 'night, the time consumed was 35 minutes, mostly prolonged to that length through the singers singing at every opportunity and as often as permitted. The result would have been better had new songs been used, but old numbers such as "Mocking Bird" and "Sally in Our Alley" were forced upon the audience. If the truth is laid bare. Williams and Tucker need no help in vandeville. They are sufficient in themselves, and especially so in this sketch, originally intended for them alone, and in which there is no pathetic moment. If Mr. Tucker is sensible, he will dismiss the quartette, reduce the time to not more than twenty-five minutes, retain the first two scenes and the constable who "dispossesses." He will then have on his hands a success of larger proportions than "Skinny's Finish" ever was, Sime.

The Three Leightons. Comedy Sketch.

These boys were recently with Dockstader's Minstrels. The two eldest have good singing voices, and the younger is a dancer who need ask no odds of anyone. The comedy is somewhat hampered at present through the setting, a hotel bedroom, where one plays "straight" while the other two are a porter and bell boy respectively. An expected change in the setting is to be that of a hotel office, when with the dancing and singing this will be an act no manager can afford to overlook. As at present played, however, the finish atones for the dragging in the opening, and while the sketch could stand as it is, it will be greatly improved by the contemplated

Nina Morris and Company. A Friend's Advice. Hurtig and Seamon's.

Produced for a trial week last spring at this house, this is really the first presentation of Brandon Hurst's sketch in town. Miss Morris is assisted by Arthur Hoops and Phillip Sheffield in a sketch which tells the usual fate of the man who interferes between a married couple. Will Esmond complains to Will Harlow that his wife has never shown that she loves him. Harlow suggests that he try jealousy and to this end offers the loan of a letter sent him. As the two men have the same given name, Esmond leaves the letter, asking him to call upon an old flame, where his wife is sure to see it and then announces that he will be absent from home. The woman's jealousy is aroused and she seeks to revenge herself by making violent love to Harlow when she hears her husband approaching. The situation is cleared but not until after Harlow has been thrown out of the house without being permitted to explain. It is a somewhat familiar idea played in a broad comedy vein by Mr. Hoops but with dignity by Miss Morris, who displays large technical resources. Mr. Sheffield is a weak point in the act. He should remember that he is in vandeville now and display greater vivacity.

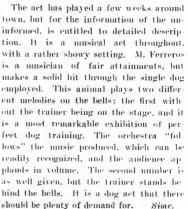
Chicut.

Billy Link and Willette Charters. Novelty Act.

Hurtig and Seamon's.

Better known as a monologue comedian, Mr. Link seeks to make a name with a skit apparently for the purpose of providing an excuse for Miss Charters who is a personable young woman but of little value to the act. The drop shows a row of soldiers painted thereon, one of them being provided with a practicable arm while a second can smoke a cigar, which is appropriated by Mr. Link. There is some talk of no particular cleverness and Miss Charters sings one song. With a smarter rontine of talk the idea would please, but at present the jokes are not up to Mr. Link's earlier standard, and the act sags. He would gain contrast by dressing in correct uniform to offset the ridiculous outfits of his painted army and by playing his part in heavy style gain more laughs than are at present to be found in the act. At present the offering seems unfinished and should be retired to the road until in better shape for New York presentation. Chicot.

M. Ferreros And His Dog Musician. Hammerstein's.



Kittie Stevens. Character Changes. Keith's.

Miss Stevens may have played the Keith theatres out of town, but she is new here as far as could be ascertained. In her character changes, she is attempting too much, giving six or seven, taking from 15 to 22 seconds for the changes in each, wearing one pair of pink tights underweath throughout. A geisha girl, peasant, Dutch and a toe dancer are among the impersonations. That of the toe-dancer is preferred. In the Dutch character, the pink tights are seen plainly beneath a short flimsy white skirt, giving a rather unpleasant picture. Miss Stevens should select those liked the best, using them only until others equally well liked can be added. As a small act of its kind it is desirable.

Georgina Clark. Scotch Ballads. Gotham.

Through an operation upon the throat for tonsillitis, Zay Holland had to retire from the bill early in the week, and Georgina Clark replaced her. Miss Clark sings Scotch songs in like costumes. The songs and dresses are both taken bodily from those used by Louise Gunning. Those are the only points of resemblance. The audience liked the singer and the songs.

Sime.

Baker, Devoe and Hammer. Acrobatics. Gotham.

This is the second added number on the Gotham's bill this week, the three Cataneos having been disappointed by their topmounter on Monday and replaced by this trio. Baker is a former member of the Meeker-Baker trio, while Devoe is of old team of Contour and Devoe. The acrobatic work is only fair while the comedy has been carelessly picked up wherever available. The "rubber snap-back" used by the former team of Bailey and Madison is in the act, while there are others of not more recent origin. As the closing number on the bill it met with some applinse. Sime.

OUT OF TOWN Florence Roberts. Sketch.

Denver, Colo.

Florence Roberts, an emotional actress well known to the entire west where she is a strong drawing card, tried out a new play in Denver Sunday. She had hoped with it to win a New York standing but she has another try coming. Her new production is titled "The Strength of the Weak" and was written by a Miss Smith. That it is not a success is due entirely to "Miss Smith's" mistake in believing that things should be on the stage as they are in real life, a notable instance being in the last act when Miss Roberts playing the leading role portraying an innocent and muchly sinned ngainst young woman-is called upon to end her life, which she does leaving the bad, bad villain to live on and enjoy life. The title is the best purt of the play. The speaking parts are unnecessarity mimerons and the piece is too talky. Manager John Crot has done his part in the way of costumes and settings.

James R. Noland,

Marshall Montgomery. Musical.

Gloversville, N. Y.

Marshall Montgomery, a recent "find" of Wilson and Shea, has a new act nere this week. His act is entirely out of the ordinary as regards musical turns, for he plays freak stunts on ordinary instruments. His peculiar genius for discovering odd methods of producing comedy from a pinno is also a strong part of his act, while his impersonations of "Stuart, the male Patti" and George Cohan earned him deserved encores.

Milford Mowers.

Marie Manson. Singer and dancer. Gloversville.

Sime.

Marie Manson, formerly of the "Veronique" production, appeared here on Monday night for her entrance into vaudeville. It will be her first and last appearance, without doubt. She would have closed the engagement Tuesday excepting that as the young woman insisted upon the agreed salary for the week, the management consented that Miss Manson might continue to sing if she would give up the dancing.

COLUMBIA AMUSEMENT CO. WINS.

The injunction suit brought by the Empire Circuit to restrain the Columbia Amusement Company from operating the Trocadero in Chicago as a burlesque house, and also asking damages to the amount of \$100,000, was dismissed upon the application of Jacob J. Kern, the Chicago attorney for the Columbia Company, who put in a demurrer to the whole proceeding, and it was sustained.

GUS EDWARDS' WORRIES.

"Schoolboys and Schoolgirls" reported to have made a big hit in Reading this week where it was presented for the first time belongs to Gus Edwards, the music publisher and composer. Mr. Edwards accompanied the youngsters to the Pennsylvania town, and was surprised at the lack of knowledge appertaining to anything but New York City, displayed by most of them, many of-whom had never left the city before.

The comedian and youngest boy in, the company is Herman Timberg. Putting up at the Cities Hotel in Reading, Herman was observed using his knife to convey the food to his month. Upon being corrected, he refused to obey the injunction to disregard the "sword swallowing," saying. "I always eat that way home, and my father never kicks."

The act opens Monday at Proctor's Twenty-third Street,

WEBER & RUSH COMING STRONG.

The Columbian Amusement Company (Weber & Rush) this week signed a 99 year lease of a plot of ground in Memphis, Tenn., on which will be erected a new burlesque theatre to be known as the Gaiety, costing \$100,000. The same company is erecting a playhouse in Columbus. Ohio, and in addition to the other ventures of the corporation recently announced in Variety, will open a new house in Youngstown, Ohio, on February 12.

MR. HAMMERSTEIN IS UNDECIDED.

Oscar Hammerstein states that he has arrived at no decision as to what will be the continued feature, if any, on the Victoria Roof this coming summer. Mr. Hammerstein added that he doesn't give the roof any thought while there is still danger of cold weather appearing.

Regarding the Fields theatre, he said that no definite plans had been formed, but it would never be a music hall, and the seating capacity of the theatre did not allow of the costly weekly bills now necessary for a successful vandeville house.

The Drmy Lane, Mr. Hammerstein's new opera house, now in process of erection, will be devoted to grand opera, provided—and Mr. Hammerstein does not equivocate over the "provided"—that he receives sufficient subscriptions to assure its success before opening. The prospectus came from the printer's last Monday, and the future policy of the handsome new Hammerstein thentre will soon be known.

IT IS TO LAUGH.

The funniest thing in the "Proctor Prompter" since its first publication, is the announcement in the last issue that Gerald Griffin and Amelia Bingham tied for first place in the recent voting contest and that Miss Bingham gracefully retired in favor of Griffin.

Miss Bingham was so far behind in the voting that the Proctor people were ashumed of her showing and it is probable that Griffin "gracefully" consented to the tic vote under pressure from the management.

Griffin has more friends in the Proctor clientele than Miss Bingham can ever command and his silence in this matter is a surprise to his friends.

BURLESQUE IN BALTIMORE.

James L. Kernan, who has had a monopoly of the variety field in Baltimore, will have opposition from the Western Wheel after February 5, when Weber and Rush's new Gaiety theatre opens in the Monumental City.

Kernan's present burlesque theatre (Monumental) is located in the lower part of the town, and the Gaiety is calculated to cut off the approach to the lower house, proving a formidable competitor. To offset this, Mr. Kernan and the Eastern Wheel folk have decided to open the Bijon theatre in the same section as the Gaiety. The Bijon is a ramshackle building, which has been closed up several times. There will be a pretty fight on in Baltimore in the burlesque line, which will be watched with much interest by the managers of the different wheels.

A TRAVELING AGGREGATION.

It is said that the Le Domino Rouge (The Girl in the Red Mask) will soon head a company of vandeville headliners, under the management of Werba and Luescher. A tour of the principal cities will be made.

VIOLA GILLETTE.

William L. Lykens has booked Viola Gillette from "The Girl and the Bandit" to open in Wilmington in a sketch having four people,

LOOK INTO THIS, MR. POLI.

Willy Zimmermann, who impersonates famous composers, had occasion recently to play Poli's theatre at Bridgeport. Mr. Zimmermann, considering the time spent by him in this country has an excellent command of English, but, while his intentions are always of the best, he sometimes becomes confused in expressing him-

On the Monday morning of his opening at Poli's house in the Connecticut town, Mr. Zimmermann, who requires the able assistance of the orchestra more than anything else, to evidence his good-fellowship, tendered the orchestra leader a two dollar bill, after the rehearsal was over, with the remark "for the boys to have something," Zimmermann not knowing any of them personally, and believing that was the quickest and easiest manner of expressing himself.

The orchestra leader in Poli's at Bridgeport had evidently expected a week's salary in advance, for he took the bill, looked at it, laughed, and passed it to the next musician, who went through the same performance, it finally reaching the stage manager on the stage.

This stage manager, with the same display of corner saloon breeding, spat on the bill, dropping it to the floor and kicking it away, murmuring at the same time, "jackness."

As Mr. Zimmermann presumed that Mr. Poli paid his orchestra for their labor, he is at a loss to understand the ungentlemantly actions, and his opinion of the Bridgeport house management has dropped considerably below par.

HUBBY WITH HER.

When Estelle Wentworth makes her vaudeville bow, her associate will be Albert Parr, her husband, who was last a member of "The Yankee Consul" company.

TONY PASTOR APPEARS.

At a "Special Social Session" given by New York Lodge, No. 1, B. P. O. Elks, last Sunday, Tony Pastor, the veteran showman, appeared for the first time in a long while in public, singing "Down in the Coal Mine," "Sarah's Yonr Man" and "Anld Lang Syne." Mr. Pastor had to threaten to call the police before the audience would allow him to leave the stage.

COOPER SEEKS AID.

Several vandeville agents, among them James Armstrong, have received within the past week letters from Frank C. Cooper, as he signs himself, asking financial aid. Cooper, who was formerly advance agent for "Bob" Fitz-immons, the Henry Burlesque Company and several circus combinations, writes that he is in prison in Danville, Ill., charged with killing one Charles H. Smith, that he is without funds and hegs financial assistance.

In his letter Cooper says that several months ago he went to Danville to see his wife, who was formerly a theatrical woman, and while there got into a quarrel with Smith. He (Cooper) declares over his signature that he felt himself justified in killing Smith and puts his request for aid on the score of old friendship.

Cole and Johnson will open at the Pal ace, London, in May,

Shows of the Week = = =

WITH THE AMATEURS AT THE CIR-CLE THEATRE.

On Friday evening of each week at the Circle Theatre, at Broadway and Sixtieth street, the budding genius of the song, dance, acrobatic and general variety species has its fling, with the possible applause of the audience and a gold piece the only hope of reward.

It is called "Amateur Night" and has become a most popular feature at this house, which, under the management of Charles A. Williams has developed into a burlesque theatre of importance. It is a matter of comment in theatrical circles that Mr. Williams can boast of the most polite patrons attending burlesque performances on either "wheel," and the audience here on the eventful evening will compare favorable with any on Broadway. Evening dress is the prevailing fashion, the residents of the section surrounding the Circle making it a point to be on hand to watch the beginners, and have no fear of seeing or hearing anything offensive.

On Friday night the amateurs are bundled below the stage, and the after-piece of the show is cut out to prevent a too late closing. Generally about fifteen acts are entered, and the bill is made up by Mr. Williams asking the aspirants for honors their names and what is going to be given by them.

A week ago last night the usual number of amateurs were there. The first to go on was a dancing turn by two boys, who sang and danced and then continued dancing until George Weiss, the stage manager of the house, called to "break," but they were disinclined to do that, liking the applause too well.

Mr. Weiss is a part of the show. He makes the announcements, and the "front" of the house receive an inkling of what is to come through the emphasis employed. Mr. Weiss walks out on the stage, holds up one hand to enjoin silence and says, "The next to appear is Mr. Jones. He's a singer." Or, "We shall next have some juggling by a young man. They say he's clever; we shall see." Mr. Weiss intonates to bring out the doubt and the audience is started off on the laugh track before the boy arrives, but the stage manager is given a very black look by the youngsters who think he is trying to "queer" their act.

Mr. Weiss is a terror to the bunch in another way also. One of the funniest features of the evening is silent. Down at Miner's Bowery Theatre on "amateur nights," when a turn does not satisfy the house for any reason and the performer will not leave the stage, a large hook is reached out from the wings, which envelops the "artist," who is removed by force.

But at the Circle the audience is too gentle for methods of this kind, and Mr. Williams has devised "signs" answering the purpose more fully. When the stage has been cleared for the first number an oak easel is placed outside the first entrance, and if an act is going bad there is placed on the easel a sign on which is painted in large letters "Beat It." There are a number of these signs, some reading "I'm Going Away," "23." "Lemons." "Skiddoo," "The Vitagraph Next," and

others, all full of significance. The boys appearing have heard about them, and most of them keep a careful watch on the stage manager when possible.

One boy commenced to sing a ballad, when he noticed Weiss take up one of the signs to show a few persons in the wings. Thinking it was intended for the easel, he abruptly stopped singing, leaving the stage. After much persuasion he returned, but repeated the same thing when the stage manager reached for another sign. He was literally dragged back to finish the song, and sang the balance of the verses, with his body facing the front of the house while his head was turned in the opopsite direction towards where Weiss stood.

The audience expects to laugh, and fairly howled over a sister team, which did a song and dance. One of the girls was a fright, and deserved to be paid leavily for having the hardihood to appear on the stage with her face uncovered. They were encored three or four times, always repeating the chorus of the song with the few dance steps they knew. Mr. Williams, realizing the card he had with this couple, pleaded with the girls to go back and do a dance while the audience was still clamoring, but the "sisters" refused, saying they were tired.

The second number was a young girl, apparently under the age of sixteen (the Gerry limit), who was "under the management" of her mother. The mother watched the girl sing with a self-satisfied smile, and the audience liked the first song, but the girl responding to her encore sang again, gesturing with her hands, and the house broke into roars of laughter, which the mother didn't like, having evidently done the coaching.

Mr. Williams has his troubles keeping away those who insist upon appearing. While this youngster was on the stage a young man rushed up to the manager saying, "Give those two little girls a show, will yer? You know they're all right, and I've promised Harry Von Tilzer they would sing two of his songs." Mr. Williams said they were too young, whereupon he was brusquely asked how old the girl in front was. Told her mother said she was over sixteen, he walked over to where the woman was standing, yelling at her, "Mrs. Murphy, have you got the nerve to say that Gracie is over sixteen? Have you?" and Mrs. Murphy laughed because her daughter was just bowing her

Mr. Williams was obdurate, however, and the Von Tilzer songs remained unsung, which possibly was a diappointment to Mr. Von Tilzer, who occupied an upper box.

One young man who Mr. Weiss introduced as "Mr. Lawson, a singer from Hoboken," "got back" at the stage manager by remarking as he walked down to the footlights, "I knew that guy would say 'Hoboken." His imprompts speech was liked better than his singing. Another boy in black-face had the whole house singing the chorus of his song.

If you want one great big long langh, don't fail to go to the Circle on any Friday night. Take your wife or "best girl" with you. They will equally enjoy it.

HAMMERSTEIN'S.

The bills Mr. Hammerstein has been offering for the ansusement of his patrons has caused the slogan of "If you want to see a good show, go to Hammerstein's" to be sung throughout the city. This week's bill is no exception to the usual While it would be difficult to reproduce the Hammerstein show of last week more than once a year, Arthur Prince as the star of this week's entertainment, earns sufficient applause to atone for his shortcomings. The house goes wild over Prince. As a ventriloquist he stands pre-eminent with his audience, and here they catch the points quickly, nothing escaping. Prince is adding new lines continually, and with his ready wit and rapid delivery, it is a measure of relief to a great many when the head of the "dummy" is removed to find that "it's really and honestly so."

Ned Nye and his Rollicking Girls have a prominent place on the bill. The act is working itself out very well and is now an assured hit. Nye in his lankiness and Dan Daly resemblance stands as a unique comedian, filling the place very acceptably left vacant through the demise of Daly, and the Reid sisters, equally in the glare with Nye, are two little earnest youngsters, who work hard and have some acrobatics intermingled with their dancing, both good and dangerous. One of the sisters Monday afternoon split the skin on her forehead, preventing her from taking part in the finale. It was not serious, but showed what chances the girls take. The swings are going much better, and it would add to the applause if the four young women were allowed to finish the song while swinging. The two front rows of the orchestra are much sought after.

Idalene Cotton and Nick Long were well liked in their sketch, Miss Cotton's impersonations seeming to please mightily, particularly that of Mrs. Fiske as "Leah," and Pierce and Mazie opened the bill with songs and dances. Miss Mazie has two changes of costnmes, with handsome dresses for each, but the spot light is too often in use.

Clarice Vance, one of the features of the program, was placed quite far down on the bill to hold the audience. This is a return engagement at Hammerstein's within a short time for Clarice, and the audience wouldn't budge until she had sung her songs in her own inimitable style which no one else has yet succeeded in approaching, although many make the effort.

Angusta Glose with the single word "Entertainer" below her name on the programme just lives up to the billing. It will be a difficult matter at any time for Miss Glose to set a Hammerstein audience wild, although her last effort seemed to please. Miss Glose ought to try a monologue with musical numbers. It is worth the try, for her present material is fitted for the parlor or concert rather than vaudeville.

Clayton White and Marie Stewart gave "Dickey," the companion piece to "Paris" and the Glinserrettis in acrobatics appeared.

KEENEVS

Mr. Keeney supplied a "new .one" ("Yankee Doodle Boys" reviewed under New Acts) and also allowed Harry Lacy to again appear in vaudeville this week. Mr. Lacy and his company in "Bob Rackett's Pajamas" gave nothing new in this old sketch, excepting possibly a new pair of the nether garments, and there is some doubt about that. Lacy's laugh causes many others to join in, but that is not his specialty. He is in the cigar smokers' brigade along with Arthur Prince and William Gillette, and has adopted the modern habit of wearing a waist band on the cheroot. Further than that there is nothing to add although the quality of Maria A. Greene's speaking voice could be mentioned. If Miss Greene will understand that her voice has a very high pitch ordinarily, she may endeavor to lower it occasionally and more particularly so that the reference to a certain glove-maker will not be heard. John J. Conway as a stuttering bell boy did not over stutter. It is a very difficult pitfall to dodge.

Halliday & Leonard made their hit through Leonard's complicated and harelip talk. It is the old act of Gilmour and Leonard, with few variations, but it goes as well as ever. There are too few real Irish sidewalk turns in vaudeville anyway.

Stuart "the male Patti" is here with the goods. "Mister" Stuart is growing careless of his appearance, for "Mister" Stuart does not make up as well as formerly, and "Mister" Stuart's face is very coarse looking when the rouge is not plentifully applied. "Mister" Stuart ought to look at his shoulders from the back before coming on. From appearances a couple of rounds with soap and water would help some. The female impersonations of "Mister" Stuart are as disgustingly effeminate as ever. His mincing walk and talk are not excused by the bellow "Hello Mike" which will cause him internal trouble some time. as it is quite an effort for "Mister" Stuart to make so much noise at one time, twice a day-when he's working.

Blanche Sloan, sister of "Tod," on the flying rings is a sensation among aerial ring acts. How it is that this young woman has been overlooked by New York managers is far from being understood. Without a net underneath she takes a full length fall hauging by her feet from straps attached to the rings, and it is about the most startling piece of flying work ever shown in vandeville, she swinging back and forth over the stage the full length of the ropes at the time, missing the foot-lights by about six inches. The andience Tuesday night applanded generously, but did not seem to fully appreciate her exhibition.

Brando and Wiley, a colored team, opened the bill and received a cheerful reception, the man's acrobatic dancing pleasing and the woman has a somewhat better voice than usually found in acts of this pattern.

The three Deltons showed hand balancing of a mediocre quality. What is considered their best trick is neither hard nor showy and the comedian of the trio is in the way. The two "straight" men would do better as a team. They received a very mild reception.

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IMPERIAL.

Wm. T. Grover's Imperial Theatre in its third week of straight vaudeville has thrown off its swaddling clothes, and is giving a bill that will compare favorably with any shown on the other side of the East River for a long time.

The Dancing Mitchells, "The Human Tops," start the bill off with a whirl, both figuratively and literally. These youngsters show their dances and acrobatic work with the rapidity of lightning, and condense all the familiar dancing tricks together with some new ones into a few minutes. For real "whirlwind dancing" the several foreign dancing acts now working in this country ought to look this boy and girl over.

Anna Laughlin received some applause through her final effort, consisting of a song and two or three dance steps which she acquired in the "Wizard of Oz." Miss Laughlin has no voice to boast of, and it is unnecessary for her to sing a "kid" song, when the audience afterwards find out that that is her natural singing voice. She could better her effort with more dancing and better songs.

Emmett Corrigan and Company in "The Card Party" pleased through the melodramatic material in the sketch, but Mr. Corrigan does not improve in his lighter moments. Charles Burke and Grace Larue in a new skit are reviewed under New Acts, and Hermany's Dogs and Cats surprised with their strict training, especially the statue dog posing on a pedestal during the entire time, moving his tail

Trovollo gave his new ventriloquial setting, and it was immensely liked. It runs off easily, and Mr. Trovollo gets his effects without any noisy blare. The Onlaw Trio on the wire, on which only one performs, the other two holding the ends with their teeth, was the sensational act on the program, and left the audience in amazed wonderment. The two men and a woman dress the turn prettily, and have so many changes of costumes that they always present a fresh and clean appearance.

The Herald Square Quartette filled in on the bill, without previous billing, but that made no difference in their hit. They are about the best singing four in vaudeville, the voices blending well, and the boys have gotten away from that rock-ribbed system of songs through a new idea which takes well. The comedy, however, could be much improved upon. There are too many comedians. It must be a very bad singing turn that needs three comedians, which only makes it worse, and this quartette is much too strong in the vocal department to damper the enthusiasm with an overabundance of foolishness. More solo and concert work will solve the problem.

"The Poster Girls," the new "girl act" of James Forbes, which opened at the New York Theatre on a Sunday night, is here for the first weekly engagement. No change for the better is noticeable. The stage is not so dimly lighted at the opening, but that detracts from the illusion. Had the promoter of this act given more thought to the details and less to the advertising ends of the billboard, it would be in much better shape.

GOTHAM.

Although disappointed in two of the numbers billed for the week they were promptly replaced and Manager Girard is giving a show which is the best that has been seen at this house so far.

The changes resulted in four new acts being shown, all being reviewed in that department. Sydney Grant had his string of stories, an imitation of George Cohan, another of Bert Williams, one new "automand one "Archie" story, besides some of his routine. One of the other stories has been heard twice this week, having been told by another artist, but who "saw it first" isn't known. It is the "fighting Irishman." Mr. Grant is changing his monologue around to do less of the impersonations, which should be corrected. Some of those he had were much better than some of his present stories are.

The Misses Carew and Hayes are giving "The Lady and the Slavey" and "The Derby Race." Whether the first part of the offering is new is not known, but the Race has been done by the young-women since they were with a burlesque troupe. They decided at that time to look for an opening in vaudeville, which they secured through a week's trial at Tony Pastor's, after having become wearied of the futile effort to have managers or agents drop down to Miner's Bowery to "look them over." If others were to follow the example set by these girls at that time, less bewailing of the indifference shown to new or strange acts would be heard.

"The Lady and the Slavey" is an English jingle, and Miss Carew as the hired girl is much better in the part than as the jockey in the descriptive horse race which follows. While the audience likes her effort in telling how she refused to "throw" her employer, she lacks conviction, and a few lessons in elocution would be beneficial. The melodramatic finale could be dropped. It is entirely out of place, and adds nothing to the whole. It would be as well to drop the "Race" altogether, unless a moving picture reproduction of a horse race could be shown during the recitation. If the first part could be continued, it will allow of sufficient humor. Miss Carew having considerable merit as a character comedienne, and Miss Hayes is a first rate "feeder."

Greene and Werner with "The Babes in the Jungle" finale, gave the house plenty of action, and Mr. Greene helped the action along with the uncouth noise he seems to think is necessary at short intervals. It is not any more so than the "mugging" he does upon the opening announcement. The act is well known, but it is never too late for betterment, which could be secured in this case by having something original, not adopting that which has been tried out by someone else on this side successfully, the "someone else" having also taken it from a previous user, and so on ad litum.

Cavana, the wire walker, created an excellent impression on his showing, and the "Train Wreckers" on the biograph closed the bill. The pictures were helped along by realistic effects in the orchestra.

The two Kremkas, harlequins, formerly of the Schaeffer family, have been booked by Marinelli to appear at Hammerstein's on January 28, 1907. They will arrive here direct from Germany.

KEITH'S.

The Union Square Theatre is offering very good vaudeville this week, with Harry Houdini, "the jail breaker" as the headliner. Mr. Houdini has found it rather difficult to work up a sensation while at the Keith Theatre in town, although it has been reported (not by Houdini) that over in Philadelphia last week the audience grew so enthusiastic that he was lifted off the stage, and passed over the heads of those in the orchestra. Houdini's hardest task in New York is to convince the house he is not "faking." If he can solve that riddle, he may play New York as frequently as he likes.

Taylor Holmes, who immediately preceded Houdini on the program, and Kittie Stevens will be found under New Acts, while the Orpheus Comedy Four and Rose Wentworth were on rather too late in the long bill to be seen.

Mme. Slapoffski, the soprano, has other handicaps besides the name, and her selection of numbers is distinctly a poor one. The singer undoubtedly in her day attracted wide attention, but her day in vaudeville has not arrived, nor is it likely to even with more suitable numbers. Emil Hoch, Jane Elton and company in "Mlle. Ricci," pleased, although black is not suitable or becoming to Miss Elton, and W. J. McDermott in songs and stories, sang a parody on "Lady Love" which he can afford to drop. It is too gruesome, and he should not be compelled to at last go so far as to kill the poor old motherin-law to get a laugh.

The Pelots, a couple of young comedy jugglers, do very well indeed, with the comedy especially, both playing "kid" parts in an acceptable manner. The girl much resembles a large French doll, and the boy knows the value of comedy, handling it to the best advantage. His juggling of a cannon ball is well done also.

Rosaire and Doreto, "The Captain and the Tar," have stolen their act so boldly from Rice and Prevost that the applause they receive is given under a false misapprehension. The make-up as a sailodes not hide the source of their acrobatics, and the comedy and falls of the Rice copy end of the act are very poorly done.

Pat Rooney and Marion Bent call their singing and dancing "Make Yourself at Home," which Miss Bent does by playing the piano. Whether she can sing or not is not known as she makes no attempt, and as Mr. Rooney sings one song only, they have an offering that there is no objection to. Very few dancers go through their steps with the ease of Rooney, and you seldom see the son of the only Pat that one or more new twists have not been put in.

Allen and Dalton, black face musicians of the old school, will be in demand if they can run the music out a little longer, and Davey and Phillips in a comedy sketch showed a good dancer with a poor makeup. The full beard hurts the act somehow. Having grown accustomed to beardless men dancing, it appears highly improbable that any but that kind can dance well, but Mr. Davey can and does, which ought to lead him to think up a new sketch. He can carry a properly built one easily.

THE OFFICE BOY ON CONTRACTS.

"Hey, come over here," called the Office Boy as I started to walk in the Agent's private office. "I want to show you something. See here. Contracts. Nice and new. Just from the printer. Don't they look good? Want to read one over? They read fine."

Asked why a few blank contracts should cause so much excitement, the Office Boy looked me over carefuly and said:

"Well, I'm disappointed in you. And you don't know anything about contracts. Skiddoo for yours. We have an old cat around the office that has heard so much about the contract end of vaudeville that she comes up and rubs against my legs every time she sees a signature go down.

"I'm really sorry you don't know more about this contract business. I'll tell you how it is. The agent says 'Here's a sheet of paper. I hold it in my hand so. See You will notice, ladies and gentlemen, there's nothing written on it now, it's only printed. Well, I'll put it on my desk. So. Now I'll take pen and ink and fill it out. All that is left for you to do, Mr. Artist, is to write your name there. So. Now, you're booked,' and the agent slaps the artist on the back, gently pushing him out of the office at the same time.

"And the artist believes the agent. Why shouldn't he? Didn't he sign the contract in good faith, and wasn't it signed by the agent for the management or the management itself? The artist goes home and says to his wife, if he's married, 'Mary, dear, we're booked for twenty weeks, with only one open,' and his wife replies, 'Well, the open one must be the first,' handing him a telegram reading 'Have shifted blank date. Will fill in later.'

"'Why, I just left his office,' says the artist scratching his head: 'he must have canceled that date before I signed.'

"The artist looks at the contract again under a glass, and there's the signature for the management all right. He's to play a certain time at a certain figure, but he's not at all certain about it.

"Now do you see the point about contracts? They are a joke. The artist has no chance. If he sued a manager for breaking his contract, all the rest of the managers in the same clique would say 'unreliable' and he couldn't get any more time. Get the point? They have the artist with the heel of the boot resting on his neck. What had they ought to do? Well, you know what they have got to do if they want to force insistence on all written agreements. They have got to organize.

"Get all the artists together and say to the manager, 'Did you sign that paper?' and the manager says 'I did.' 'Well, then,' says the spokesman, 'you keep your agreement,' and you can whisper softly that the manager will do it, and do it in a lurry. And also you can hand out to your people that he won't make or break contracts so easy after that either. There's a whole lot of contract scandal going around. It would fill your paper three times over, but it's useless to say anything about it before the artists commence to think of organizing."

Shows of the Week = = =

HOUSES AND HOBOES.

An observant artist suggested the other day that there was something inconsistent in the building of a million-dollar theatre (more or less) striving after the acme of refinement in material and decoration, and then sending out a tramp to entertain the audience gathered therein.

As a matter of act, there is a growing tendency to discourage those who work in filthy garments, and the time is coming when the man who makes his chief comedy appeal with an outfit of greasy rags will find that there is no longer a place for him in the company of the new variety.

For a time the tramp comedian commanded the cream of the engagements, but a trampish make-up does not necessarily stand for comedy, and after the novelty wore off there was a reaction in favor of a cleaner style of dress.

Several of those who once worked in the poorest rags they could find now make appeal with a contrast of unshaven face and neat clothes. This, too, will have to go in the course of time. There is enough filth and squalor in the world without dragging it to the stage for further emphasis.

Acts which make for brightness are to be preferred. Even when an audience is not conscious of the fact, there is a certain lowering of the tone of a program employing poorly dressed acts, and the patrons leave the house conscious that there is something lacking without being able to give expression to this feeling.

Given two bills of equal eleverness one of which is spoiled by the failure of the performers to brighten the stage, and the cleaner bill will be found the most attractive.

Those who are not actually compelled to adhere to tramp comedy would do well to look around for something else, for the day is approaching when the managers will go more and more to the continental idea of stages bright in every particular.

There are some artists who are almost entirely dependent upon their make-up for their laughs, and these will fall to the smaller houses, for a bright house should be matched by a bright stage, and the brighter the stage the better effect it has upon the audience.

It is not enough that a program shall represent the expenditure of several thousand dollars for talent. Money is even better spent when a portion of the program allotment is diverted to keeping the scenery up to the mark and for lights and similar incidentals.

The tramp comedian must go out with dirty scenery and poorly kept stages. The day of dinginess must come to a close and a new policy must be adopted.

Arthur Prince was robbed this week at the Empire Hotel, where he and Miss Rene, his wife, are stopping. A sneak thief got two revolvers, a safety razor and the secret of Mr. Prince's ventriloquial powers. Miss Rene surprised the burglars saving herself thereby much anxiety over a jewel case, which was being investigated at the

COLUNIAL.

There is a plethora of sketches on the bill at the Colonial this week, with the result that the purely vandeville turns are somewhat to the rear, though much of the sketch work should be classified as skit. Paul Sandor is seen for the first time in the Williams houses, and his idea of dogs made up as ponies is carried to a degree of elaborateness not attempted by earlier experimenters along the same lines. The high school tricks show one step that is new to this country whether performed by dog or horse. The others are of the regulation sort but at least serve to show good training. The act is novel in many of its features and it was well applauded. Minor faults were dressing in poor taste and a want of finish to the brief talk. Mazuz and Mazett would appeal to the audience as being almost as funny if Mr. Mazuz would refrain from sticking his finger in his partner's eye. There may be humor in this sort of thing, but to most it appeals no more pleasantly than his other bit of grotesquerie in which he apparently grasps her by the throat and raises her to a standing position. The aerobatic work is good enough without this sort of aid. The comedy could be improved with the addition of new material. Bert Leslie and Robert Dailey have a sketch in which Leslie mentions two brands of whiskey. The audience will require some of it if they persist in clinging to their unfauny encore in the Roman costumes. Al Shean took the cream off this idea and they are poor seconds. It is a decided fall from their earlier work in which Leslie makes a real hit as the tough with the extended vocabulary of slang. Matthews and Ashley get along with the audience and might have stayed on longer in spite of the fact that they held the stage too long at their first routine. They could quicken the opening to their benefit. Matthews is doing better in his part because he is now giving more care to his work and less to his acting. Gilroy, Haynes and Montgomery get through with their nantical sketch though it is woefully wanting in comedy. One new idea is about all they have had of late and that shows in the act. Captain Bloom demonstrates wireless telegraphy with a variety of objects that saves the turn from sameness while filling the required time and "In the Sunny South" is shown as W. B. McCallum's idea of that part of the country. There is a chorus of eight who work hard and to effect. The setting is appropriate and the ideas are well laid out. Better principals would make it an act of real merit. As it is the chorus has to save the two principals, and they have their work cut out. The woman is little better than a chorus person herself and seems willing to work but wanting in ability. Two new acts will be found in the New Acts department.

Thomas T. Hayden (the blind actor) will give a concert on February 11, at the New Montauk in Brooklyn, when he will appear in his own and original sketch "One More Chance," assisted by a company of six persons. A long vandeville bill will also be given.

HURTIG & SEAMON'S.

Two novelties (found in New Acts) make for a good show at Hurtig & Seamon's this week, but among the old-timers are found some of those who help a bill vastly. Tim McMahon has given the Minstrel Maids a vacation for a week, and with his wife, Edith Chappelle, shows the talking act in one which he first showed. offered years ago. At that time he was just working out of the black face class and was awkward in his new make up. Now he handles his lines effectively-even though he does use the prehistoric question as to whether one's wife or motherin-law is better worth saving-and he makes his points with certainty. A novelty is the appearance of Miss Chappelle in a neat tailored dress instead of the usual stage costumes. It is a decided improvement, and shows her personality to far better effect through contrast with the others. The entire act is effective in a quiet way. Wise and Milton, the inevitable negro team, fall short of cleverness, the best thing being the effect of the man's made up face. He uses black, red and white for an eccentric make-up, an idea we may expect to see copied by others. The songs are not well handled. Chinko does some good juggling. assisted by a most boisterous boy made up as a girl. Chinko's fault is that he sacrifices accuracy to speed. He would fare hetter did he take his work more quietly. He has Kara's one trick, which is seen for the first time since that juggler went home, and he has other good work in plenty. He should cut out the juggling of the boy. The latter's violent efforts to make the trick appear natural spoil the effect. The Duffin-Redeay troupe show a easting act that is worth looking at and find the small stage here no disadvantage. The act has taken its palce with the best and the sureness of the work is one of its best features. There is no uncertainty. and its effect on the audience results in plenty of applause both through the act and at the close. Daisy Harcourt, an English singer, makes offering of a comic song in character, and then changes to a fancy dress and gives two more numbers. There is a deal of talk in the last though the song itself is an old one. She has a harsh personality, and while she left the stage to applause, she made no lasting impression. She should seek a more flexible delivery and try to cultivate a more engaging personality. She should also shorten her songs to two verses each. Sherman and De Forest offer "The Battle of Bull's Run," upsetting the accepted theory that this was a land battle, by making it a naval engagement. There is a new arrangement of the dummies and Sherman has a new "fright" wig and beard. but the act is the same old roughhouse with the cloth cannon balls. It holds the audience in a roar for fifteen minutes and the artists get a recall, which is unusual for an act put on just before the pictures. The pictures are particularly good this week.

The American Vitagraph Company is ninety days behind in its orders, evidencing a remarkable activity in the film trade,

PASTOR'S.

The bill down at Pastor's is of the sort that pleases because the Pastor bills always please the Pastor audiences, wherein "the only" Tony is favored among mortals. One of the best things on the bill is Irene Franklin, a child wonder no longer, but clever for all of that. Miss Franklin is one of those happy souls whose cleverness lasted beyond the prodigy period. She is still clever with songs and her method is a most pleasant relief from the bawlers. She sings with repression and makes her points quietly, but with decided effectiveness. Her riper work bears out the promise of her youth and it is a pity that she is not seen at other houses in town. We need persons of her calibre and find but few. Mr. and Mrs. Cal Stewart have a skit dealing with a countryman's visit to the Bowery. where he finds a niece in one of the habbitues. Most country cousins find they are uncles to an entirely different sort. and the best point of the sketch is that it gets away from tradition and starts out on new lines. The trouble is that it merely starts. The dialogue lacks finish. Better laid out the act would be one for my house. At present it needs an audience with some appreciation of local color. Mrs. Stewart's work as the Bowery girl is good enough to be on the legitimate stage. Mr. Stewart is somewhat familiar as the country visitor. The Petchings Brothers have their musical act with a setting of some elaborateness, and Norcross, Blain and La Mar are nearer the old-fashioned minstrel act than some of the others. They should be, for two of the men are veterans, and they tell jokes almost as old as those used in Dockstader's minstrels. They would not dare use as old. There is enough good work in the act to keep it going, and for a three-man minstrel show they more than hold their own. Mr. and Mrs. Larry Shaw do some dancing that would be good anywhere on a bill, Mrs. Shaw would oblige by purchasing a new wig of more becoming style, but she could not improve her feet. She takes the same work as her partner and is one of the Tow women in a dancing team to ask no favors because of her sex. Brazil and Brazil would be better did they frame their act more smartly. They suffer from poor dialogue. The acrobatic work is good. but this, too, could be stage-managed with good effect. Marr and Evans are even more in need of stage management. The straight man is a person of accomplishments. He needs only to be told how to dress and work so that he gets the greater credit. The comedy end of the team is not so good. In the first place the man needs to forget that such a team as Rice and Prevost ever existed. After that he should work out some comedy ideas of his own. Before either he should get some paint and fix up his stuff so that it would not look as though it had just come in from San Francisco on the slow freight. Bell and Richards waste some time in a musical act not worth it, and there are also Charles Lawlor and his daughters, The Levinos, Carl Brehmer and Leonza.

By Chicot

ORPHEUM.

Harry Foy's sketch was the chief attraction at the Orpheum this week, where there is a bill of exceptional merit being shown. The idea of an under-water sketch is not new except to vandeville, but this is capitally worked out and lacks only a more substantial plot to make it one of the best acts in the business. As it stands it is little more than a sidewalk conversation with an odd scenic setting. With a little more care and revision it could be made to carry a story of live interest and so gain an hundredfold in value. The best bit of business at present is the tendency of the sailor to rise to the surface when he releases his grasp upon the anchor which holds him down. Much fun is derived from this and the bit of business should suggest other possibilities. It is wholly unnecessary for Mr. Foy to spoil a clean-cut sketch by partly stripping to his underwear at the close. It gains a laugh from some, but the act is too good to be spoiled to others. Miss Clark shows one of the oddest and handsomest gowns in vaudeville, and plays her part better than anything she has yet been seen in. Virginia Earl and her boys are doing better, though the men still refuse absolutely to have a drink. They still affect the minstrel first part in the arrangement of the chairs, but they are working more naturally and the act is now a hit. A large part of this credit should go to the men who are really men and not matinee heroes. Jacob's dogs are eleverly trained and scored a hit, though there is a lack of cheerfulness on the part of the pups bespeaking an over-harsh training. There is little tail-wagging in this act, and they go through their work not because they want to but because they know they have to. Even a dog can take pride in his work. James H. Jee offers some wire work that is really a bounding wire with a Japaneses parasol instead of a balancing pole. The wire is so slack that the tricks are rendered easy, and yet he makes a deal of fuss over things and halts and pauses until one wishes that there might be someone with a slapstick to urge him to speed. In his chair jump he lowers the wire a couple of feet; probably with the idea of impressing the audience with the difficulty of what he is about to accomplish. It would be better if he worked at the same height all the time. Dorothy Kenton spoiled a very pleasant little banjo turn by overworking. She makes harder work of banjo playing than anyone else on the stage, but she plays decidedly well. She should cultivate ease of manner. Staley and Birbeck did not make a very quick change Monday because they did not have proper assistance from the stage nands. The lights were turned down and not out and the mechanism of the act was shown. Mr. Staley doubtless corrected matters after the Monday performance, but it is a pity that it was spoiled then. The Reiff brothers scored a deserved hit, and Harry Lester and the Florenze family helped along the good effect.

Frankie Bailey will open in Wilmington. New electrical effects are prominent in the new sketch. W. L. Lykens is arranging for future time.

PERCY WILLIAMS' IDEAS.

The Du Vries engagement was under discussion, and Percy G. Williams drew toward him the program slips prepared for the announcement of the second week of that actor at the Colonial.

"Here," said Mr. Williams, "is the real answer to the question so frequently asked as to why vaudeville continues popular. The best seats in the orchestra sell for a dollar, and yet we offer Du Vries, whose recent performances have commanded two dollars a seat, and who has here the support of a much better performance than that which filled in the remainder of the time at the Madison Square.

"But Mr. Du Vries is but a single feature on the bill. There is also Joe Welch, who, with a small company, commands a dollar and a dollar and a half at the combination houses, while the third feature is Salerno, who tops the bill at the English music halls and on the Continent.

"Nowhere else in theatricals can one obtain so comprehensive an entertainment and at such a small cost. As long as managers are able to present such diversity of offering, the vaudeville business is bound to progress, more particularly in the

"There is a certain class of dramatic headliner who lends but a fictitious interest to a bill. The artist may have been a favorite in the high-priced honses, and there is some interest in the appearance of the veteran in vaudeville. These performers excite momentary interest and then give way to others, but there is another class of dramatic players who achieve lasting successes in vaudeville and who contribute importantly to the upholding of the standard.

"Both in Europe and America new variety acts are constantly springing up to furnish a share of novelty, and the standard of the accepted styles of work is constantly being raised. Take any regulation line of work, whether it be dancing, juggling, wire walking, aerobatic or bar work, and the notable performers of fifteen years ago will stand no comparison with similar acts of to-day. Those who are still in the field offer work that ten years ago would have been considered impossible.

"With a constantly improving class of offerings and with practically the entire amusement field from which to draw, it is scarcely to be expected that vaudeville will fail to maintain a high standard, and so long as one may witness the very best of each line for a surprisingly small price vaudeville will prosper.

"I do not side with those pessimists who predict all sorts of disaster. The only threatening feature is the tendency of some artists to keep increasing their salary without yielding a return for the increased compensation. This is a detail that will solve its own problem through the law of supply and demand; for the rest the augury for vaudeville is bright indeed."

Down at Tammany Hall during "ball night" people were wondering whether Tascott, "the coon shouter," was only Corse Payton or just Tascott. A slighted haircut is or was the reason.

TWENTY-THIRD STREET.

Headlines are numerous on the Proctor bill at the Twenty-third street house this week, but the best feature is George Day's new monologue: his second within six weeks. His jokes about Alice Roosevelt are in wretched taste, whether considered merely as jokes or in connection with their subject, but his routine on Town Topics is the best thing along this line since that uncleanly pile of linen was taken to the legal laundry. He has some new songs, and all told his act is a good one as well as novel. Rae and Brosche take no such trouble about their stuff. It is the same they have always had, and makes only a fair appeal. It is a pity because Mr. Rae is not a bad comedian, and Miss Brosche has a breeziness of style worthy of better exploitation. The Brothers Durant have a novelty act, and Cabaret's dogs are now shown down here. The somersaulters are the best of the troupe, but all of the work is good except the high leaping. This should be cut out. Mr. Cabaret should deposit his straw hat upon the same junk piles as that upon which he places the barrier. If he needs a head eovering he should purchase a derby, which would be in better taste. Felix and Barry-and another Barry-show "The Boy Next Door," and make their usual hit. The newcomer, Emily Barry, is forcing her speaking voice in her effort to reach the rear of the house. She will have trouble on that score unless she cultivates a better vocal method. Her singing voice is much better. It should be possible for her to use her speaking voice to the same good effect. Mme. Mantelli could have improved her hit with a more popular class of selections. Braga's "Angel's Serenade" is scarcely a vaudeville number, even when the singer uses the Metropolitan Opera House underline. She should practice temperateness of ges ture. Her movements seldom point her line, yet she gesticulates freely. She has a good voice and good vocal method, and she scored a hit. The Agoust family feel the loss of the senior Agoust. The present act follows the old lines, but lacks the smoothness of the original offering. The pantomine is not well worked out. and the handling of four balls is the best thing done in the juggling. The effect of the act lies in the willingness of the artists to aid each other in making points. Ed F. Reynard shows his ventrilognial act with a wealth of mechanical figures. The figures are not always well considered, but the act is full of surprises and pleases. Melville and Stetson have their familiar act, and make their usual hit, while Ward and Curran have "The Terrible Judge" and keep the stage for more than their time allotment with encouragement from the andience. The Bard brothers offer a capital aerobatic act, using the springboard once in their turn to throw the tonmounter to the understander. They would do well to work out more tricks with this device before others copy the idea, which, by the way, was originally done by the Pantzer brothers. There are pictures, some of which are very good.

due to open in town on October 3, next.

CORKS ON CONVERSATION.

The Human Corkscrew had been absent from the table for a couple of days, and there was some speculation going on as to the remote possibility of his having secured an engagement for his monologue of imitations when Corks slipped into his seat and gazed regretfuly at the empty seidls.

"I'd have been in yesterday," apologized Corks when he had heard the order given. "but I got in with a couple of chaps I haven't seen for a whole lot of time, and they bought. I guess I earned my lunch at that.

"I don't see why it is that an actor can't talk about anything but his hit. Of course there's a lot who can spiel good spiels, but most times when an actor offers to buy you a drink it's because he feels the need of taking some one over in a corner and rehearsing the story of his triumphs.

"It makes me tired to hear a man recite the postal guide and tell how the people who live in the towns are writing the manager to find out when he is coming back because he made such a knoekout the last time.

"He knows that he keeps the Recording Angel busy writing him down a man who dallies with the truth, and he knows I don't believe a word he says, but he thinks it sounds more real when he tells it to some one else, so he'll buy the beer just for the privilege of hearing himself

"You meet up with a bunch of lawyers. and it's a cinch they are not telling each other how they won this or that case. They've got the money they made for winning it, and they're talking politics or something else that gets their minds off their troubles.

"An actor talks about himself until he really believes what he is saying, and the longer he raves the better he thinks he is. and then he goes off and raises his salary.

"I know an actor once who learned to talk on his fingers just because he had a deaf mute friend he wanted to tell it to. He was so bad a pennian the other fellow couldn't read what he wrote, and he had to tell him somehow.

"You stand for the raves and you're a good fellow, but if you start in to talk about yourself, why he tells every one you've the big head and you're wearing a hat two sizes larger than you used to with nothing under the hat but hair.

"I was talking to a man the other day who was just back from Europe. 'How did you like Vienna?' I says to make 'I knocked 'em.' he shouts so loud that he scares an old lady across the street. 'I was a regular knockout. They wanted me to stay there three months longer, but Keith wouldn't release me.' It was that way right down the list, and vet he must have been wise that I was hep to the fact that he was canceled at three of the places he played, and his salary was cut at the other houses. It makes me tired," and Corks reached for his second seidl.

Dave Lewis opens at Reading on the The Olymphiers, three, in has reliefs, are 5th. The act will be called "The Merry Makers" having five people.

ALHAMBRA.

The bill at the Williams Harlem house this week is practically that given last week at the Orpheum. The entertainment has been moved over almost in toto.

"The Mascot Moth" illusion has benefited immensely by its first week before an audience. Most of the roughness and clumsiness that marked it in its initial performances have been rubbed away, and to all but the most sophisticated of vaudeville followers it is mystifying. The Burmese gong, which makes up the first half of the act goes smoothly and effectively. The trick kettle which yields all the drinks that a Broadway bartender ever heard of, is used between times. The trick is far from being a novelty, but Max Sterling works in some elaborations, and fills in the time necessary to setting the stage entertainingly enough,

Macy and Hall in "A Timely Awakening" made a strong appeal. Most of the honors go to the woman of the pair. Her work both as the patient wife and the sporty woman who appears in the dream is quiet and displays talent of high order. Carleton Macy is a good looking figure in his dinner jacket and although his part is a colorless one, he fills in the picture acceptably.

James F. McDonald takes the high sounding title of "raconteur," a classification which is not borne out by any special delicacy of humor in his monologue. His act is good in places, but as a whole does not stand out compellingly.

Hawthorne and Burt get away from the general run of work in their line. The Hebrew comedian has some really funny business and a catch line that wins a laugh at each reception. Their talk is bright, too, and they close their act with a fairly good dance.

Howard and Bland work on an almost bare stage. They call their offering "The Stage Manager," and it shows a Monday morning rehearsal at a vaudeville theatre. This ground plan offers opportunity for Bert Howard to play several flashy piano solos, and an imitation of a music box. The audience liked this to the extent of three encores. They liked Leona Bland's burlesque dance and song as well, although her voice was without any great degree of melody. The rest of the act was made up of by-play with the orchestra, some of which was funny.

The Patty Brothers, who do some remarkable head-to-head balancing, was a sensation in Harlem. The feat of one of the pair in walking down a short flight of stairs on his head, brought out a gasp of surprise not unmixed with horror.

The Nichols Sisters, working in black face as a couple of pickaninnies, do an act that is clever enough to carry it as a careful impersonation alone. Their talk is laughable and they do a coon laugh that is contagious.

Alburtus and Jessie Miller open the bill and at the other end are the Five Romanos, a dancing act with acrobatic frills, much on the order of The Three Madcaps. One of the girls is so stout that she becomes unintentionally a comedy feature of the turn. Cokc.

The three Hickmans have been booked for twenty-five weeks by M. S. Bentham, playing most of the time West.

HYDE & BEHMAN'S.

There were no blanks in the Hyde and Behman grab bag this week. Cressy and Dayne with "Town Hall To-Night" and Frank D. Bryan get about an even break in the billing for the honor of being the chief prize package and approval was meted out to them by the audience in about equal measure.

It was noted of the Cressy sketch that even the members of the orchestra, who represent the sublimest degree of satiety, sat up and took notice. More than that, their faces frequently bore an expression that might be likened to a smile of human intelligence. "Town Hall To-night" is one of the sketches in vandeville that will bear a second hearing. Its humor is fresh and true, and both of the principals are veritable artists in something more than the trade significance of the term.

Mr. Bryan's company of "American Girls" make up a spectacular ballet delightful to watch, and his impersonation of Roosevelt is clever. The act opens with a descriptive song by Mr. Bryan, followed by the flag ensembles. Bryant led each number dressed in Russian, Japanese and last in "Uncle Sam" costume, while six girls shed their outer garments and blossom into a composite flag of the appropriate country. As a recall to the American number Mr. Bryant makes a speech about his hobby-the saving of the old battleship the Constitution-which is rather too long. His purpose is entirely laudable, but he might say as much in fewer words.

'ydney Deane with "Christmas on Blackwell's Island" has an excellent vehicle for his trio. The three sing well and the lines which are scattered through the sketch are bright and witty. George Rolland has all the comedy of the act and handles it with skill. Fred Jarvis contributed little to the effect, acting largely as a sort of animated prop.

Marvelous, Frank and Bob was an acrobatic turn with a number of side specialties. The straight member has but one leg and did several excellent feats on the horizontal bar. A fox terrier who made up the third member of the act was the hit. It did handsprings ending in a standing position and a number of remarkable stunts. The act ranks well up in its class.

Leona Thurber sings her coon songs acceptably, then stands back and permits her four "blackbirds," or pickaninnies, to work for her. There are two girls and two boys. The girls are snappy and good dancers, the boys not so good.

The Four Emperors of Music do a musical turn in which there is little novelty. The instrumental work is smooth, but the brasses are turned on pretty strong.

The Bessie Valdarr Troupe of bicycle trick riders work in much the same way as the Kaufmann troupe at the Hippodrome. The four girls are very nice looking and dress tastefully. Three of them look well under twenty, while the fourth is probably not much over.

Lillian Tyce and Irene Jermon, billed as "the real Irish girl and the dainty singing comedienne," make up a sister act of a very acceptable sort. The Irish girl is seriously handicapped by her lines and jokes which are not of very good quality.

Fields and Ward played the four Proctor houses in the city last Sunday giving two shows in each, making a record possible through the aid of the Subway.

PROCTOR'S FIFTY-EIGHTH STREET.

Nine acts and the motion pictures kept the matinee performances at Mr. Proctor's East Side house going until after half past five this week. The death of her brother necessitated the retirement of Lonise Dresser from the bill on Tuesday night, but her place was filled by Mme. Avery Strakosh, a grand opera singer. She was secured for just one performance to meet the emergency, and on Wednesday James Thornton came in to fill the gap with his monologue.

R. A. Roberts led the bill. "Dick Turpin" is still being given unexpurgated and closed with a burst of enthusiastic applause.

One of the most popular acts on the bill was Jewell's Manikins. The music hall performance of the marionettes is carried through with remarkable effect. Every one of the little lay figures is exceedingly life-like, several of the dances being so skillfully manipulated as to give a startling reproduction of the real thing. The actions of two wire-worked clowns was funnier than that of many living funmakers.

Joe Fields and Mark Wooley stand head and shoulders over most of the field of German comedians. Without taking anything from them, Fields and Wooley have as good a turn as many of the scenes that used to make Weber and Fields the talk of the town when they were at their old music hall. And some of the Fields and Wooley talk is as good as that which came from the Broadway playhouse and grew up into New York slang. The act is without horseplay or slapstick, and shows what can be done with an act of this sort.

Holcomb, Curtis and Webb have a sketch called "A Winter Session," of which the comedy work of a Rube done-by Sam. J. Curtis is the saving grace. The act shows the interior of a country school house. It tells no story, develops no comedy, except such as Curtis makes himself, and is apparently built around the singing ability of the three.

The Five Mowatts have probably the best club-throwing act in vaudeville. Some of their rapid-fire exchanges of clubs in which all five took part was bewildering and looked like a display-of-fireworks, with the polished metal of the clubs flashing. The boys are wholesome looking youngsters and manage to convey the impression that they take delight in their work.

Delmore and Oneida do a splendid Japanese perch act. The woman is shapely and graceful and her balancing feats are above the average.

A real comedian appears in the musical act of Waterbury Brothers and Tenny. He works in blackface and his name is Tenny. Instead of getting all his comedy out of shricking false notes, he has thought up some business that is funny and worked in an occasional joke.

The added feature was Ed Blondell in "The Lost Boy." Blondell has toned his act down in places and worked it up in others so that it goes much better now than it did several months ago when it was seen at Hammerstein's.

Daly and Devere in Irish comedy were also there. Coke.

The Imperial Theatre in Brooklyn is the only vaudeville house around charging the tax on passes for the benefit of the Actor's Fund. Others should follow the example. A large income will be derived from this source.

HASTY JUDGMENT.

Many vaudeville artists complain that the reports sent in to their superior by the house managers on Monday afternoon on their act and its reception are premature, and does not do them justice.

If an artist is obliged to make a jump, traveling all night, he is illy prepared the following day to give his best performance, and it is known that a "Monday afternoon audience" is notoriously cold.

It is the consensus of opinion among the artists that no final report should be forwarded before Tuesday afternoon at the earliest, and if a report on Monday is should manded by the head of a circuit, it should be preliminary only, and be followed up by another the next day or before the end of the engagement.

It has been suggested that there being such a radical difference of opinion expressed by various audiences sometimes, that the house managers ought to be instructed to forward a report daily, and the average taken at the end of the week, which would give the controlling spirit of the house a truer line on the value of the act.

An apt illustration of the benefit accruing to the artists is furnished this week by the new Williams-Tucker sketch at the Gotham in Brooklyn. Ed. F. Girard, the manager at that house, knowing full well that it being the first presentation of the sketch, it would be hewed, hacked and added to at each performance, deferred making a report on it until after the Wednesday night show.

House managers should be given plenty of leeway in this regard. An early and final report may often be misleading, and when so surely prejudicial to the artist, who is obliged to overcome the effect of the first impression conveyed by the lasty judgment.

If the general managers do not deem it expedient to send out an order to this effect, at least an exception should be made with new acts; also all acts where a deferred report is requested by the artists for a valid reason.

No harm can accrue to the management, and it will be beneficial to the players inasmuch as they will not be in fear of an early misstatement of their act, for which they may be in no wise responsible.

AUDREY KINGSBURY'S NEW ACT.

Andrey Kingsbury, who conceived "The Girl in the Clouds" will shortly appear in New York in her latest creation supported by a company of two. The act will play a week or so out of town first.

MOORE-HITE.

Geo. Austin Moore, the comedian in "Fritz in Tammany Hall," and Mabel Hite, of "The Girl and the Bandit," will come into vaudeville with a sketch, opening February 19, under the direction of M. S. Bentham. There was a rumor some time ago, that this would happen, but a final decision has now been arrived at.

ROYAL ROYALTY.

A song writer who has had a couple of fair "hits" received a statement from the publishing firm showing that the credit for three months for copies sold was \$3.25. The doctors are still hopeful of the writer's recovery.

Dan McAvoy with his Fifth Avenue girls will again appear, opening at Proctor's Twenty-third Street on February 12.

ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's vork or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

Editor Variety:

Sir-I take the liberty of sending you the accompanying article, which will acquaint you with the thoughts and desires of black folks; and shall be very thankful to you if you will be good enough to make some mention of the same in your weekly publication. Many colored performers take Variety regularly, and you would be helping on our movement by mentioning the fact that the Colored Profession hopes to have headquarters in New York City.

Many white professionals are friendly to and wish colored professionals well, and would be interested in knowing something of what we desire to accomplish.

The first step toward an understanding among any people is a gathering of those who map out the way for others to follow.

In the minds of colored performers who are anxious to help and encourage people of their race, a place where colored professionals can meet and exchange thoughts is much needed. We desire the good will of white professionals, and believe many will give us a word of encouragement. Any notice you may make in your paper concerning the formation of a club for colored performers will be highly appreciated by those who have undertaken the work.

George W. Walker. of Williams & Walker.

Jan. 24, 1906.

Editor Variety:

Will you be a link in the chain that is being formed for the benefit of "The Actor's Fund Home?" Write three letters exactly like this to three friends asking them to do likewise, then return this letter with 25c to Mrs. W. H. Bramwell, No. 320 West 113th St., New York City. Should you not wish to join us, please return this letter to Mrs. Bramwell, but as the cause is a most worthy one, we hope you will aid us. Aimee Angeles.

(Note.-This is an appeal for a very worthy purpose. All artists caring to interest themselves may write Mrs. Bramwell at address given.-Ed.)

January 25, 1906.

Editor Variety:

Kindly allow me to congratulate you on the very commendable articles you have published in the issues of Variety, referring to the pernicious habit of some performers in choosing the best parts of thematerial used by others.

I know personally of quite a few (socalled) "original" comedians who derive both prestige and profit in choosing any (IDEA) that looks good (to them). And this habit is not confined entirely to the lesser fry either, for there are quite a few so-called headliners who are guilty to a greater or lesser degree.

This has become to my mind the greatest evil the hard-thinker in vaudeville has to contend with, and all performers, both great and small, should join me in thanking you for taking up this matter in the way you have.

Keep up the good work. Publish the names of those that haven't enough gray matter under their bonnets to think for themselves, and in the end you will surely win the plaudits of all theatrical people, performers and managers alike.

You will greatly favor both me and others by kindly inserting this article in your earliest issue, and I will close wishing you success.

> Herbert Ashley of Matthews & Ashley.

Editor Variety:

I notice in your last issue of Variety Miss Belfort's silly and inane attempt at defense of her abominable conduct in purloining (again I say purloining), Miss Ida Rene's property. The remark about "a legal point of view" is the most impudent thing I've heard for years!

A woman steals another woman's brains, and then has the audacity to talk about "a legal point of view." It may interest the lady in question to know Miss Rene was co-author with Mr. A. J. Morris of all her lyrics and that no two copies were ever (legally) written.

I submit that whatever copy, or copies, Miss Belfort uses were stolen,

If Miss Belfort paid for them as she avers, the person from whom she bought them stole them.

Odd thing that Miss Belfort should ask for permission to use the lyric Miss Rene produced two years ago, which permission was refused.

I have in my possession a letter with infermation from a friend of hers, stating that Miss Rene's work was taken down in shorthand for Miss Belfort, while Miss Rene was singing, which letter I shall be only too happy to show in the proper quarter.

Nothing would please me better than for Miss Belfort to take action. I've done my best to provoke it by telling the truth, but I sadly fear provocation won't have the desired effect. A. McAllister.

Editor Variety:

Sir: In your issue of January 20, I cut the enclosed clipping which does the thriving city of Memphis a great injustice:

(Note-The item refers to Miss Francis' own statement that she contracted a mild case of yellow fever while in Memphis.)

Whether or not Miss Emma Francis has ever been infected with yellow fever 1 am not prepared to say, but it is known throughout the country that Memphis escaped the infection-there not being here during the past summer even a suspicious

The idea conveyed by the article is liable to cause unnecessary alarm among artists visiting this city, where we conduct a summer vaudeville theatre as well as presenting the same line of amusement during the winter months. Should the South be so unfortunate as to have fever at any future time is where the harm is likely to result. It is conceded that Memphis is out of the zone of yellow fever and is one of the most healthful cities in the South.

By giving this matter mention you will confer a great favor upon the writer. Thanking you in advance, I am,

Yours very truly. A. B. Morrison.

THE HARSKER & D'ESTA CIRCUIT.

Harry D'Esta, the general manager of the Harsker & D'Esta Family Theatre, is iubilant over the success of their many vaudeville houses controlled by Mr. Harsker and himself. No better evidence could be adduced of the healthy growth and popularity of refined vaudeville in their towns than the fact that they will open several new Family Theatres in other large cities in the near future. Viewing the vaudeville field from the Harsker & D'Esta standpoint, this style of amusement as given at their theatres has more than held its own. The artists engaged are those employed on the Keith, Orpheum and Proctor circuits, and they are decidedly superior to the old style variety show where coarseness and vulgarity plays a prominent part. The theatres which are owned and controlled and operated exclusively by this successful firm are located at Pottsville, Hazleton, Carbondale and Atlantic City. These are affiliated with the Family Theatres in Pottstown, Pa.; Clinton, Mass.; Brooklyn, N. Y.; the Maurice Boom Eastern, Middle and Southern States circuit of theatres, making in all 23 houses where only the very best vaudeville acts are given. Harsker & D'Esta will establish next season Family Theatres in Wilkes-Barre, Williamsport, Easton, Allentown, Reading and Allegheny City, Pa.

THE PASTOR BALL.

Tuesday night was vaudeville night at Tammany Hall, for there the clans gathered on the occasion of the Employees of Tony Pastor's Theatre holding their annual midwinter outing, although it was really an "inning" which will be best recollected through the pleasure afforded and the immense crowd present, the door receipts doulling those of the previous year.

Dancing and piano playing contests were held after a headline vaudeville entertainment. Phil Cook, of Cook and Sylvia, won the championship among the males for buck dancing, having as competitors several outof-towners who presumed, but got no further. Mike Bernard had a walk-away for the second time in the ragtime contest. One young man from Boston who had been told he could push the ivories into ragtime comlanations, thought he was in "right" until Mike played, when the midnight for Beantown carried a disappointed but wiser youth back to his home.

Ida May Chadwick, of the Chadwick trio, retained the feminine championship medal for buck dancing in jig time, which is not a joke.

It was almost time to go to "work" when the last ones left.

GUYER AND STONE.

Miss Beth Stone, the "Topsey Turvey Toe Dancer," late a feature of "The School Girl" company, will appear with Charles Guyer, formerly of Guyer and Daly, from now on in an act for which bids for bookings have already been received.

Will D. Cobb is writing the dialogue for the new act to be shortly shown in vaudeville by Therese Dorgeonland and Blauche Chamerov.

DYSPEPSIA By Fred Ray

By Fred Ray.

A critic sat in his room one night, ite had just reached home from the show; it was the rottenest thing he had ever seen, But every act seemed to go.

The first was a comely juggling act. They had to open the show, And an act to get a place like that isn't the very best you know.

Still they made the andlence hingh and yell. But the critic took in his quill.

And wrote what he thought good coinedy; They were also on the bill.

Then came a little singer, instural, dainty and peat.

sing a popular ditty that started your hands and feet.

and feet.

The anulence cheered and applanded, she responded to their wishes,
But the critte smiled a slekly smile and said, "She ought to be washing dishes."

Next came the dramatic sketch team, the andience held their breath.

And the gallery whistied and shouted when the villain met his death.

The act took four curtain calls, the critic cursed the luck
And wrote to the daily blatter, "They ought to be driving a truck."

See to like to prosser was a monologue man

be driving a truck." Next in line for the roaster was a monologue man

in one, if had the audience in convulsions as soon as he came on; Then he started the crowd singing that the critic

couldn't see,
the monologuist's name in the papers and
after it "23."
Next came the headline feature, the only bad thing

in the show

snow, ie society outcast; a grafter out for

the dough.

The dough was something awful, but the critic knows his book.

Where haings the little dough bag and how to use the hook.

So he gave her a splendid write up, said that she was fine.

But those who pay their money and the said that she are the said that she was fine, hose who pay their money said that it was an awful "shine." usund a week the billing said, I wonder who

A thou turned the trick?

turned the trick?

And the manager who bought the gold brick, no wonder he was sick.

Then caine a comedy quartette to try and dispel the gloom

Brought on by the \$1,900 headline act; they couldn't come too soon.

Taey sang and told some funny gags and told them with a will.

But the critic couldn't see them, with dyspepsia he was III.

he was III.
An addmit act closed the show,
Of course the pictures, too,
The critic arose from his seat,
He scarce knew what to do.
Sa he ordered a Welsh Rarchit,
Samerkrant and ple as well.
Now he will try and sleep on that,
And to morrow he'll raise h.—1.

DE LORIS' PIANO.

The Chevalier de Loris has been booked for four weeks with one of the burlesque companies to strengthen the show. He opens in Pittsburg Monday, afterward playing Washington, Baltimore and Philadelphia, after which he will be seen at the Gotham, Brooklyn.

He has a new piano in which the impact of the bullet acts directly upon the extension of the piano action instead of the clockwork striking mechanism used in other pianos. He obtains a more certain result and a fuller tone through this means, and now is able to use a full sized

PRACTICE AND PREACHING.

John J. Murdock of the Western Vaudeville Association asserted that an act playing over the same territory the second time was not entitled to the compensation paid on the first trip, except in special instances. His reasoning was that the act being known from the first viewing, the value as a drawing card was lessened.

Several artists have taken up the question, and one remarked the other day while the matter was being discussed. "That looked very nice in print, but it was muchly different when you call upon Mr. Murdock for the first time. He hems and haws and says: 'Well, you know you shouldn't expect that much money until you have established yourself over the circuit. You take our price now, and if we book you again next year, that means of course that you have been successful, and will be entitled to a larger salary."

SUMMER PARKS

(Note.--Variety is still very youthful. and while it does not object to an esteemed contemporary "lifting" any of its news items on Parks or other subjects, it takes occasion to remark that on account of that youthfulness full credit should be given. The Bill Board please take no-

The Chicago parks are having a pretty Kilkenny time of their own. E. C. Boyce's "White City" is fighting the opposition directed by O. L. Brown of the Beach Amnsement Company, and is attempting to prevent the Beach Company from pro curing a liquor license for their park loeated on the lake front, but quite near a cemetery, which is the main reason for the objection. The church controlling the cemetery has been asked to interest itself to the extent that no liquids be dispensed within hearing of the occupants, but the Brown crowd just smile, for they "are in

The Beach Amusement Company in the Windy City will have one feature in the new park which has attracted the universal attention of the electrical world. It is an electrically installed plant, without the use of sub-stations or generators. Thomas Arthur Morris, the electrical engineer, formerly of "Dreamland," is the inventor. The system is known as "the 25 cycles." It will be carefully watched by the electricians, being the first attempt at this style of lighting, and meaning a revolution in the methods if successful, of which there seems small doubt now. The Beach Company not being able to secure rotary converters and generators in time for the opening, called in Mr. Morris who explained his system when it was adopted. If no serious hitch in the working occurs it will be taken up by the parks throughout the country being the means of a large saving in installation.

The system has been patented by Mr. Morris, who controls the sole rights.

The Sea Beach Palace will be occupied by "Jack" Bonivita with a new animal show this summer. George Kessler, the White Seal man, is backing the paoject. Mr. Bonivita is remembered from his con nection with Bostock, who will continue his animal exhibition at "Dreamland" as formerly with a few changes.

Despite reports to the contrary the Galveston Flood at Coney Island will be a ten-cent show this coming summer.

Bradwell, the manager for the Johnstown Flood, will have "The Delulge" to replace it this season.

The Wonderland Company will have a "Wonderland" at Revere Beach, near Boston, this coming summer, with all the popular amusement devices known, including a scenic railway, "Fighting the Flames." "Shute the Chutes," "Incubators," and so on. A "County Fair" will be one of the permanent features and Fererra's Animals will be added before the season opens. Eighteen acres of the 25 controlled will be given over to the enter prise, which will be the largest on that -tyle of entertainment in the Bay State. The officers of the Wonderland Company

are Harold Parker, State Commissioner of Highways, President: F. C. Thompson, Vice-president and general manager; Horace S. Neese, Secretary, and J. J. Higgins, Treasurer, besides a prominent Board of Directors. The possibility of a highly successful season is interrupted by the question: How about the Sunday Laws at

The puritanical states of "Way Down East" have a strict prohibition placed against Sunday performances of any kind but your genuine showman "beats it" generally, and especially in Massachusetts where the elergy does not stop to think how it receives the money if the coin only arrives. To palitate the very religious gentlemen who preach good-will from the pulpit on Sunday morning and "count up" in the afternoon, they are given a "donation" or percentage of the gross receipts which is equivalent to a wink at the blue laws, and allows the church to have a new roof put on if the presiding elders are quick in getting around to the box-office. In most cases though the minister presides over the money-exchange end of the enterprise in person, and does not consider it sacrilegious to handle the silver and greenbacks of his parish constituency so long as the money goes for the betterment of mankind. The amount received varies on the bargain driven. Rather than lose a customer, the clergymen, as a rule "stand" for any old percentage, but the innocent showmen without experience in that part of the country are held up for a big figure which they afterwards have to dodge in someway generally easily discovered.

The park known as "Fairyland" last summer in Albany, and which was run by the Walters Circuit of Park is now held by the creditors, the enterprise having passed into the hands of a receiver last Fall. The creditors have appointed a committee to either dispose of the property or run it themselves this summer. It is a good proposition if properly handle Land Max Rosen of 290 Broadway. New York, has the matter in charge for final disposition.

Kohl and Castle and Tate and Middleton, of the Western Vandeville Association, contemplated building a park right in the city of Chicago, thinking they had sufficient "pull" to have a subway under or a bridge across a street built to cover the space needed. The idea has been given up, which speaks for itself.

There have been no changes decided upon for "Dreamland" at Coney Island, and there is not much time left before the opening. "Fighting the Flames" will be discontinued, but nothing has been secured to replace it. "Touring Europe" is to be removed also, leaving much space to fill. Roltair will give his old illusion of "Raphael's Daughter" first shown at the Omaha Exposition. This will occupy what was the animal house. A number of novelties have been submitted and considered without a definite decision arrived

It is said that Keith's Union Square Theatre cleared \$102,000 net during 1905.

CORRESPONDENCE

CHICAGO, ILL.

MAJESTIC (John M. Draper, mgr. for Kohl and Castle).—The current week's bill has evidently concerned by the more fastidious patrous of this elite variety house who have been accustomed to seeling the under the more fastidious patrous of this elite variety house who have been accustomed to seeling the under the more of comedy sketches in a vandeville bill. The program this week does not contain a single consely sketch, but the selection of feature acis offered is minipe and elicits the issual large attendance. The Elight Salvaggis whose dancing evolutions is minipe and elicits the issual large attendance. The Elight Salvaggis whose dancing evolutions and the selection of the contain a stage of the contain a minimum miscal conselve entitled "Dan Cupid," in which he appears as a messenger boy. Elect is artistic in his work, and kept the audience in constant laughter. One of the best single acis was contributed by Trie Schlub Argewall and the containes. The selection start to faish, Jack Gardner, who appeared at the Haymarket two weeks ago, returned with a budget of jokes and parolles. He has a pleasing personality and his parolles brought forth much applanse. The return of Pete Baker to the continuous reminists of olden times. His dialect stories and songamate a his proper and angel to make good in any theatre. Macart's dogs and monkeys pleased as susual. Olders who shared in the applanse were Hammond and Forrester, musical artists; Ronnie dominant head of the place on the bill. John World and Mindel Kingsron scored a tremedous hit with their singling and dancing specialty. The lady of the team has a good vorage of diver

In the shape of applause after each song. Others who appeared were Mr. and Mrs. Hodges, comedy sketch; Rich and Harvey, concellans; Gordon Eddid, Impersonator; the Roofs, who nearly raised the "roof" with their sketch; Flying Gonnods, trapeze performers, and Toby Mack, comedians. INTERNATIONAL (Al. G. Flourney, mgr.).—Joint L. Sufilivan, who is touring the circuit of vaideville houses under the International management, made his first appearance here as a headliner. He related some of his experiences and sparred a few rounds to show his auditors how he became famous. Others on the bill were Kieln and Kieln, Evans and Evans, and Roy Raymond.

Klein and Klein, Evans and Evans, and Roy Raymond.

SID. J. EUSON'S (Sid. J. Euson, mgr.).—

SID. J. EUSON'S (Sid. J. Euson, mgr.).—

the programme presented at this burlesque house is well worth reviewing, especially the new burlesque which Mr. Euson offered the new burlesque with Mr. Euson offered the new birdesque in the first time on any stage. The new piece, entitled, "A Center Rush," was written, book, muste and all, by Chris, Lane, one of the principal members of the company, who was probably too modest to allow himself a better role in which to show his talents as an artist as well as a

writer. The action of the burlesque takes place at a college during a football season. The idea is a good one and when the plot is brought out more fully, with interpolations of "ginger," to give it real college atmosphere, the place will be much improved and could be considered a genuine success. The dialogue is bright and the music implies and earthy enough to serve in musical councy. Chas. Heckow, as the lough of the football class, looked the part and was responsible for a good deal of comedy. Carl Anderson was cast as a college professor, and in the Roman scene, where he appears as a gladiator, a la Virginius, his oratoric voice was heard to good advantage. Lew Reynolds, James Thompson' and Charles Graete helped to tickle the risbles of the andience. Among the women Carrle Seits was the most prominent. She has a fairly good voice and is possessed of good features; particularly her refinement and neatness on the stage, were conspictions among others. Camille Kenyon played an old maid policeman. She ought to make up for the part, then the audience will understand the character. Deda Walker had very little to do, and Marle Fairchild, who is given an opportunity occasionally to say something, only suilled and danced with the other girls, who wore pretty costomes when they did not wear tights. The performance as a whole was a success. Burlesque managers would probably discover the secret of Enson's success if there. In the olio the diggest hit was made by O'Brien', and Buckley, whose names did not uppear on the programme. They came over from the Majestic, where they inished their engagement. Wallace and Beech, whose names and on the programme. They came over from the Majestic, where they inished their engagement. Wallace and Beech comedy acrobats and contortionists, were applanded. The Irish makeup in an act of this kind was not finny. La Bella Atalanta disrobed on the wire and performed some dexterous feats. Follay (yohn Fennessy, mgr.)—"Miss New York, Jr." Burlesquers, presented a varied bill easily they can do remarkable tricks on bicycles. FOLLY (John Fennessy, mgr.).—'Miss New York, Jr.,' Buriesquers, presented a varied bill with a good olio containing a number of novelty

York, Jr." Burlesquers, presented a varied bill with a good ollo containing a number of novelty nets.

TROCADERO.—Fred Irwin's show is the offering. Two burlesques and a splendid ollo make op the programue. Among those who appeared were the Rastellainders in military tacties; Terre and Carleton, singers; Chas. Buckley, W. H. Cohan, Harry Devine and W. S. Harvey.

NOTES.—Raymond and Caverly are drifting away from Datch comedy and are now presenting a new act, which is making a hit. They have been offered prominent parts in Whitney's "Comin' Thro' the Rye," but they have decided not to leave vanideville for the present.

It has been authoritatively stated by one who is in touch with the theatrical interests here, that certain parties are negotiating for the lease of the Chicago Opera House from Kohl & Castle, who also own the three vanideville theatres, Majestic. Olympic and Haymarket. The Chicago Opera House was for many years devoted to vandeville in conjunction with the Olympic and the Haymarket, and since last summer it has housed several musical comedies, the present one being "His Hongr the Mayor." If vandeville continues to increase we may see the Chicago Opera House enter the field again in the near future, making in all five variety houses in the city, four mider the Kohl & Castle management.

The Majestic will be the only downtown vaude-

opening has affected the attendance at the other Kohl & Castle houses, especially matiness. The Majestic will be the only downtown vaudeville house to remain open all summer.

The International Theatrical Company, better known as the Suillvan-Considine Association, occupies the entire sixth floor of the Oneonta Building and have suites of inxuriously furnished offices. John W. Considine, of Seattle, is now located there.

FRANK WIESBERG.

PHILADELPHIA.

PHILADELPHIA.

SEITH'S -til. T. Jordan, mgr.). Several acts on this week's bill were given for the first time in this house, and as a whole the programme was up to the usual Keith standard, which proves its class in attracting crowded houses at almost every performance. The Military Octette was seen for the first time here and was well received. It is rather a pretentious number and could be arranged to better advantage, the over-abundance of detail stretching it out too much. The stage settings and effects were good. So far as the musical portion of the act was concerned it was not more than ordinary, there being too much of a sameness, and the singing was poor. Searl and Violet Allen presented their old act, with a few additions and the "signs," under the name of "The New Reporter." There appeared no good excuse for calling it anything, for the title was not used after each of the characters were introduced. The sketch is rapid and there is lots of good stuff, at which pleased the andlence, and it gives work to live persons instead of two. Auderson and Goines, negroes, made their first appearance and did well with some singing and dancing. One of the term had a funny monologue and got rid of it in good negroes, made their first appearance and did well with some singing and dancing. One of the team had a finny monologue and got rid of it in good style. Redford and Winchester reappeared after a long absence. They offered a comedy and juggling specialty. None of their tricks were new, but many were cleverly executed, especially the juggling of balls. They are a Philadelphia product and have just returned from a trip abroad. The Macarte Sisters in their wire act were seen for the lirst time in two years. They also play musical instruments and dance, the latter being the worst thing they do, and could be dispensed with. Their act went big. Henry Lee gave several character impersonations which were old and three or four that were new, and as usual claimed his share of that were new, and as usual claimed his share the honors. Smith and Campbell managed thut were new, and as usual claimed bis share of the honors. Smith and Campbell managed to please with their rapid-fire monologue and "wrest-ling" specialty, which was about the same as they have been doing for some time. Mand White and Stephen Grattan again appeared in their familiar sketch, "Locked Out at Two A. M.," and John Birch, Kern's Minnic Dog, Conlon and Hastings, Minnic Harrison and the Delmar Duo also appeared, with the pictures added.

LYCEUM (J. G. Jermon, mgr.).—Several changes have been made in the "Casino Girls" company, playing "An Unwilling King," which is the new title for the burlesque on "Smiling Island," with

which the company opened the season. The changes have been for the better, but there is still room for improvement, Josephiue Tbill is by far the most acceptable "Maris Marette" that has been seen in the part and makes an excellent appearance. She also carries off the honors in the sketch "The New Tutor," in which Hal Godfrey and Junes Bevlin also appear. This act replaced the Bates Trio, and is a much better number. Marie Beangard, Dale Wilson, Grace Foster and Belle Gordon retain their respective roles. Miss Gordon is still the feature of the olfo, with her ago punching exhibition. Alles Coogan, the Fern Comedy Four, also appear. Grace Foster sings two good numbers in the burlesques. The chorns has the distinction of being the youngest lot of girls seen in any burlesque company this senson.

CASINO (Ellas, Koenig & Lederer, mgrs.).—Charmion disrobed twee dully for the natrons of this house sud put in some pretty strong advertising by distributing portions of her wearing apparel and buttons with her muscular development virildy displayed thereon. She did not show any new tricks on the trapeze, but this was a minor feature of her act, and she attracted crowded houses at every performance. The bill presented houses at every performance. The bill presented houses at every performance. The bill presented house in the numbers "A Close Shave" and "The Pirates of Pannant." The Incubator Girls scored the hit of the ollo, this being a clever idea, and it presents more possibilities than are realized part if all, who offered it. Reed and Wilson, Black and McCone and Mark Bennett also appeared.

iny Alf Hall, who offered it. Reed and Wilson, Black and Metone and Mark Bennett also appeared.

"HROCADERO (Fred Willson, mgr.).—The Star Show Girla made their luital bow of the season at the Treedero and offered as an entertainment a few things that were new and more that were old. The costumes and sectery were fresh and made a bright and showy dressing, while the chorus sang well and looked better. "Deserters at Large" and "The Athlette Girls" were the nurseapen numbers given, and the best feature about them were the muslcal offerings. The ollo was above the average and consisted of Carney and Wagner, Nolan and White, the Toreador Trie, and Ten Brooke, Lambert and Ten Brooke, with honous favoring the latter.

BIJOU George W. Rife, mgr.).—The Fay Foster Company played a return engagement for this city witiout showing any improvement, but business remained good. "Cleopatra in Central Park" and "A Night at Kelly's Hotel" were repeated, and Vivian. Herbert and Willing, Cusliman and St. Clair, Keno, Welsh and Montrose and Louis Ducre appeared in the ollo.

BON TON (Miss L. Tyson, mgr.).—This week's bill included the Valentines, Barney Trio, May Russell and Coldero, Fauny Reintyre, for many years a "stock" favorite here, uppeared in "Comedy and Tragedy" with the stock company. NOTES.—George M. Cohan's new comedy, "George Washington, Jr.," was successfully launched here Monday night and scored a great which have appeared here in vaudeville, the company includes such well known vaudeville "bendliners" as Engene O'Rourke, Trily Shattuck and Harry "Seanon." Montgomery, the latter and "Rourke shating the high inones. KINKS.

PITTSBURG. PA.

Direct States of the states of the states with a grotesque partonille across the sum of the states with a grotesque partonille across the states with a grotesque partonille across the states with a grotesque partonille across the states with a special states with a special states with a special states with a special states and s

Eit in the "Actress and the Maid. Tourbillion a cyclist, who rides on an inclined circular path over a cage of lions, causes a sensation. Richy W. Craig givès a funny sketch, "Me and My Partiner," in which a graphophone plays a part Laveen and Cross, fluely developed exponents of physical culture, win applause, and the olio closes with sensational moving pictures.

MADAME PITT. MADAME PITT.

SANTA CRUZ, CAL.

SANTA CRUZ, CAL.

UNIQUE (Mrs. C. W. Allsky, mgr.).—Week of 22. Bentley, xylophone soloist, big hit; Burr and Boyce, talking conicillans, good; Jesse Dair, tenade bartione; responds to one encore. Gene King singing "Again"; Illustrated; makes good; Mctirath, Upside Dowu Man, fair; pletures poor; lushness big. Notes.—Gene King leaves for Unique, Sacramento the 28th after 26 weeks here. STEVE.

Imperial Girl Ill.

Imperial Girl III.

Prinsy Von Alles (Leah Griffith), of the Inquerial Bin-lesquers, was taken slek in Grand Rapplis, Minnager Jess Burns carried her with the show to Chicago, then to Milwankee, where the doctors said , the only relief she could find would be by being operated upon. A subscription was taken up among the members of the company and she was sent to her home in Louisville.

"Scullinger."

SQUIBBER."

CINCINNATI, O.

COLUMBIA (M. C. Anderson, mgr.).—Jan. 28.
Feb. 3. Broomstick Witches from "Isle of Spice," with Delight Barsch, Chas. Beagon and Horace Joddman in the principal parts, att; Mrs. Stuart Robson & Co. in "The Savings of Mrs. Stuart Robson & Co. in "The Savings of Mrs. Stuart Robson & Co. in "The Savings of Mrs. Stuart Goms, plastic poses, hit; "A Night in Venice," trio, great hit; Wartenberg Brothers, pedal Juggiers, good exhibition, great hit; Carter & Waters Co. in "The Wise Mr. Conn," good; Werden and Giaddilsh, in Hinstrated songs, good. Performance above the average and business good. —STANII-ARD (Chas. Arnold, mgr.).—"Wine, Woman and Song." The performance begun with a burlesque, "A Day at Niggara Falls," which went big Boulta as Miss Maunie Higgins was the biggest kind of a lit. In the ollo were Raymond and Clayton, songs, fair; Predericks Brothers and Burns, musical artists, hit; Howe and Scott, Hebrew comedians, good, and Boulta and her Cuban and African Midgets, great hit. Her work pleased so well that she was compelled to ask the andlence to kindly permit her to retire. Her work this season is the least she has ever done. The performance concluded with "Fun la he Subway," which was very poor. Show is above the average. Next week Roble's Kulckerbocker Burlesquers, with Las CINCINNATI, O. cluded with "Fini In the Subway," which was very poor. Show is a bove the average. Next week poor. Show is a bove the average. Next week Roble's Kinleke/bocker Burlesquers, with Les Laroses and Yunm special added features,—PEOPLE'S (Jas. F. Fennessy & Hubert Heuck, nigrs.).—Parishin Belles Extravaganiza Co. presenting two burlesques, "The Sultan's Wives," and "The Girl from Manilla." Both burlesques were good. In the ollo were Sutton and Sutton, actoriate contortion act, great bit; Burns and Morris, Irish comedians, good, Mound City Quartette, light; Thompson Sisters, singers and dancers, full; La Belle Marle, wire and singing act, very clever, loga fit; Terry McGovern in a sparring exhibition as an extra attraction. Costumes pretty and cherus features well received.

II. HESS.

SEATTLE, WASH.

SEATTLE, WASH.

SEATTLE (John Cart, mgr.).—Miner's American Opera, 21, last night to big house, and gave a good, clean show. They have a good harlesque in two acts called "A Yankee Dosdle Girl," with a good girl chorus. They have the old number in the opening burlesque of the girls in swings, but it went big. The olio is fair. Joe Goodwin, how monelogist, good; Fisher and Chark, cemedy act, woarm good, man bad; Betts-Reynelds-Fox, Jing ing sketch, only fair; May Butler, Illustrated songs, with a bad voice. "The River Pirates," a meiodrammte moving pletture, good; the famous ing sketch, only fair; May Butler, Illustrated songs, with a bad voice. "The River Pirates," a meiodrammite moving picture, good; the famous helious aerial artists, but it failed to entire the famous part of their act; they may have seen places of Frobel and Ruge, but don't think they hrevever seen them. Next week Miner's Rohembuss.—STAR (M. G. Winstock, mgr.).—Hawallan Quartette, musicians from the far off Ishind of the sea, the Great Ward Trio, Tinkhum Co. cyclewidt! Vinton and Shurrett, Bonnie Cruz, vocalist; Pete Densworth, bulladist; starassense later pleaves.—ORTHEVW (E. J. Dennedan, mgr.).—Trixeda and Robinson, change artists, good; Au Lee and De Caza, rag pleture aerobuts, fair; Call ten Ostrander, mundolist; Elaine Forrest, vocalist; Jarees Dunn, induic; W. H. Stetson, singer; Orphenuscope.—PANTAGE (Alex, Panonge, mgr.).—Week 22, McLean and Mack Co. of six people, very good sketch; Myttle Lamb, Cowles Trio, La Tour Sisters, A. Elwell; return of the Southern Quartette, moving pletures.—(ENTRAL (Doc C. Pollar, mgr.).—Kenton and Lorrain, Flaar, Mills and Mills and Sadle Illte, moving pletures.

LYNN, MASS.

AUDITORIUM (Harry Katezs, mgr.).—A well balanced bill for week of 29. Booker and Corlidey in "The Wulking Delegate" was one of the lest offerligs seen here for some time, born Pelletter gave initiations, some of widel, wire goost. Matthews and Hurrls in "Adam the Second" have a bright act, although they weigh dowell to leave out some of the lines. Carlin and Orto, the German Senators, were good. The Golden Gate Quintette, colored singers and dancers, we'll liked. The Four Avollos, xylophondsts, clever of ferling; Cogna and Bancroft, roller skating concedians, took well. NOTE.—Jere Grady and bis wife, Frankle Carpener, we'll known for yours as ejectione stats, and residents of Lynn, have quit the boards. It is Mr. Grady's object to erect a vanileville house in Brockton and become a manager.

YONKERS. N. Y.

The Doric orened with an exceptionally strong bill and a full house, 29. Charlotte Conte and little Miss Sunflower were one of the hits of the bill. Miss Coate has a very sweet voice and

itetic Sauffower is clevet. Rado and Bertman have a good sketch in "The New Girl," pleasing: bobby North in Hebrew monologue, went strong. Mr. North has a good routine of talk and good parodles. The Globe Comedy Four went big. The singing is good, but their comedy is not strong enough. H. W. Tredenick and Lekia Farm, forenough, H. W. Tredenick and Lekla Farm, femerly of Mme. Schuman-Helnik's Opern Co., we a strong litt. Mr. Tredenick is an able comedia and Miss Furm has a beautiful volce. Tone Gille "Finnegan's Friend," went ldg. He told son good stories and had some good sougs, Kelly an Reno in an acrebatte act, went strong. Dorisco showed two good pictures. Business good, FLETE

KANSAS CITY, MO.

RANSAS ULLI, more controlled with the construction of controlled making sevent 28. Bill consisted almost entirely of concedy acts. Thorne and Carleton, headlangs, are entertaining in bits of mosense, Lacy and Lucier have a funny sketch culled "The Foots". of conedy acts. Thore and Carleton, headflavis, are entertaining in bits of nonsense. Lacy and Lacier have a funny sketch enfled "The Foul's Errand." Miss Lucler, who plays second part, is a Kansas Cty young woman of promise. The Freydo Brothers are good, especially in feats of arm strength. Mills and Morris, black face admission comedience, and Mathews and Manning, song and dance, are very tame and uninteresting. At Lawrence, mind, hat have and Manning, song and dance, are very tame and uninteresting. At Lawrence, and mind, has an act of meven merit. Kinedrome pictures age from "Hazel Kirke."—(ENTURY Goscale Barrett, mgr.).—The Broadway Galety Girls are doing big business and pleasing large andlences week Jan. 28. In two-act langhable complication entitled "Giltering Gloria." In the olic the Green Sisters sing wells and ree much above the average. Kemp and Halls have an interesting comedy. The Pas-Ma-La Triowith a Hittle pickaniany girl well grid and the show is one of the best on the "Wheel." Week Feb. 4. The clorus is especially well drived and the show is one of the best on the "Wheel." Week Feb. 4. The July Girls.——MAISSTIC (Fred Waldmann, mgr.).—The Bowery Burlesquers were the attraction week Jan. 28 in two burlesques, both good, entitled "Two Hot Kuights" ind "The Gay Modiste." Olio Includes George Hickman, frish couedlan, and Ben Jansen, who wrote the burlettas and is a Jew character in both. Estella Wills, duncer. The Three Juggiling Banunus should practice more, as their work is marred with breaks. Roberts, Hays and Roberts in a bit of foodishness called "The Cowboy, the Dude and the Lady." Three Hickmans in another called "Willo Stopped the Ferrylout." Week Feb. 4, European sensution.

WINNIPEG, MAN.

WINNIPEG, MAN,

WINNIPEG, MAN,
DOMINION.—Buffy and Johnson did not everplease. Marticelle and Sylvester in a comedy
acrohate act is the hit here this week. Fourfelle,
the electrical wonder, is very fair. Gile Herrington sang two songs which were very good. The
Tamolnis Trio, who were here before, are cell
liked, and Baby Tamolnis, who sung two songs,
was recalled four times. The pleatures closed on a
good bill. Good luisiness. P. DOWNARD.

TROY, N. Y.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.).—Wek 29. Andlenees which make demands upon the seating causely of the house are the rule here. The headliner for this week is Kilty Traney in circus novelties Tom Nawn and Company annuse in Pat and the Genle, Mr. and Mrs. Fun Haltt in musle and comedy, mide a hit; Dick Lynch, in parodles, songs and dances, is pleasing; Edna Lahy, in her impersonations of different relebrities, is exceptionally good. Rice Brothers, in horizontal bar, act fair, Railey and Fletcher, in their coon songs and dances, are good, concluding with the motion pletures, which are bound to please.——ROYAL (W. H. Buck, res. mar.).—The Golden Crook opened 29 to large houses here. This is an unusually strong company. Among the commany is Samora Alvora, tendancer; Miss Marxiand Tyson and her Eight Helmles, is a good act; Edward Morton, voculist; Arlington and Delmore, travesty artists; Barch Brothers, somersuilt artists; Luman Wakefield, in one act comedy, "Snorting Life"; the ballet of the Four Sonsons and the Golden Crook grand march are older good features. JOHN J. MALLEN.

GLOVERSVILLE, N. Y.

GLOVERSVILLE, N. Y.

FAMILY OF, P. Graft, res, unra),—Week of 29,
The Musical Thorsy clever monipulators of xxtphones and bardos; Black and bones, negree dancers,
a bit; Melville and Conway in a combe neverly in
traduced rather old business, but pleased; Lizzle
Evans and Harry Mills, in a sketch called "The
Evans and Marie Manson, are reviewed under new acts;
motion pletures showing the life of a New York
was show, good.

The Asset Set STEPLY DE

THE AISLE SEAT FIEND

PORTSMOUTH, O.

PORTSMOUTH, O.,
ORCHEI'M class, F. Bahlin, mgr.). The Morns, acrobats, very good; Lewis and Harr, connedy musical act, big hilt; Will G. Williams, illustrated song, "The Patal Rose of Red"; Mason and Mason, Irish comedy, fair; C. R. Wilstman, Orphenmoscope, fair illm; Don John Weatherstine, mosleal director.

C. ROY WHISTMAY.

HARTFORD, CONN.

PULI'S thous E. Kelly, mgr.), -29, Berzae and his donkey were the headliners this week, and the act was very funny; Tom Hearn, the lars piggles, took the place of Edmund Day, who was unable to appear: Hearn lins a very poeculiar act that stands in a class by itself; the Three Kertons have stands in a class by Hself; the Three Kertons have added another one of the family to their act. Baby "Jingles"; from the appliance they seemed to please; the Village Cholr had some pleasing selections; Dan Harrington did good work with 11s figures; Van and Alden hed a pleasing mosteriact. The electrograph closed OPURA HOUSE Gennings & Graves, mars.)—29, Zogell Vernou troupe of pantondulusis in a consed on Hilled "Elopement," were fine; the Six Musical Cuttys were excellent and pleased the large and cence. Will Rogers, the lasse thrower, did some starilling shorts with the rope; Bertha Allison Ind o intal singing and daneing number, Ford and Wilson, black face comedians, filled in; Hal Mertitt and his poster girls was a decided novelty; John Calvin Pratt and his educated dogs were flue; the dogs seemed to have almost human intelligence; the six Reed Birds were unable to appear and their place was taken by Flo Irwin and Walter Hawfey.

WILLIAM II. RHODES,

FRANKFORT, IND.

FRANKFORT, IND.

CRYSTAL (Chis. Welsh, mgr.)—Week of 29 opened to blg business. The Stork Trio were well received; Tom Hefron and his "ceritch" kept tac lonse in an aproor; Mr. and Mrs. Bobby Carroll deserve a large portion of credit, Chas. and Jenule Welsh set the undlence screaming in "Don't Push." Coming, week of 5, Fagan and Merrina, Harry Nole, Guy's High-Chas Parlor Mustrels, Chis. and Jennie Welsh. MARTIN W. FOX.

SAGINAW, MICH.

JEFFERS (Marks & Ely, mgrs.).—Wulsh and Ligon, musked entertainers, headed an interesting fill this week. John Morrison, the Irish singer, made a lift with the andience the moment he stepped before the footlights; Mr. Morrison is an old Saginaw bey and was cordially received; Alice old Sagban bey and was cordially received; Alice Lawinge, the sweet singer, entertained with illustrated songs, and Prof. Harrison with his educated ionies made a bit with the children; Dorothea Sisters certainly could kick, but that's all; bad singers, Mr. J. H. Riley put on an original sketch, assisted by local talent, Paddy Ryan, a popular amateur, being one of the participants. The Meeker-Baker Trio, comedy acrobats, tried to be famuy, but missed their mark. Their acrobatic work was good, however. The Jefferscope closed with new, novel and up-to-date motion pictures.

WHEELING, W. VA.

WHEELING, W. VA.

The bill at the Bijon Theatre this week is not up to the average at this house. A lot of rute-diluving gags, songs and slapstleks go to make upone hour and half polgnant. But it will make you forget your troubles and bring you back to the days when vandeville was in its nonage. Enuma Connelly opens the bill with Hinstrated songs. I don't know what you might call her volce, but they think she is about "It" here. Will and May Reno, the Rube and the Show Girl, follow; there is nothing new or original in this act whatever. Following this turn is a set of noving pictures, with scenes in and about New act whatever. Following this turn is a set of moving pictures, with scenes in and about New York. Mr. and Mrs. Harry Orville with marionettes: then comes F. Duly Burgless and his dog Finneagan, in something upsto-date, his monogene is new, to say nothing of his dog: Hide and Heath, singers and comedians, deliver a load of huy. Another set of moving pictures close this wooderful [dil. But every one goes home happy and says it's the best show that has been here this senson.

MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.

ORPHEPM (Martin Beck, gen. mgr.),—Lillian Burkhart is making her first appearance at this Louse and in this city, presenting her old favorite sketca. "A Streamons Dulsy." She is supported by Arthur Hill, Allegra Gardiner and Paul Harvey, and the sketch is going bigger and making a better impression than anything of the surt seen at this house this season. The Wilson Trio is also scorling heavily, taking many recults at the opening afternoon of 27 and in the evening. Their support comes from the top of the bouse. The Bellelaire Brothers easily make good at the close of the show with their calduer posing and regular band to hand bahanchig. It is the best two act in ground accounties seen here, although their work Simelay was slightly marred by a week's lay off. The E-meralda Sisters, with their Four Flower Girls, falled to make the lift they might with the interlal at band, largely because there is lack of salri and term work. The act will probably go bigger as the orchestra gets wiser. harry for Clair is already a big favorite with the patrons of the bease as well as with the press, and his act promises to go even bigger as the week progresses. Jack Itwin, in nonologue, stays with the cause he is big and lansky, and Paulo and Marlow have but fuir success in opening the show. Business 2001.

NEWARK, N. J.

NEWARK, N. J.

FIROUTORCS (R. C. Stewart, res. mgr.).—Bill week 29, hielided Paul Chiquevalli, lidg lift first time here: Genuro and Balley Co., good; Francis Gerard, gymnast, fulr; New York Newshoys Quartetle, do not know how to sing, huve some fulr comedy; Probet, mimic, fulr; Georgia Gardier and Ralph Bean, falr; May Leon, trained dog and roester, fulr; motion pictures best thing on bill, which has deteriorated from standard set for past tew weeks. Several changes in bill shore deviation of the least temperature of the land of the least temperature of the land of the land

EVANSVILLE, IND.

EVANSVILLE, IND.

Billot (theorge Sellinger nigr.). The bill for veel, of the 21st was strong as a whole. Stepne's dog and nouv circus headed the 18st. This net downstees from the best-up path of vandewith and vas well received. Lavine and Walton lead a good get, Lavine be a largele of unusual mbillity, and the stiering of Miss. Walton took well, Arthur Righy in black free ennedy, took well, although 11s net was at the three being no new songs or nonndague. Zee Watthews is a considering of the bighest effects and her act was well taken. The making pictures of account to the essent tends steed.

ATTENTION!

Jerome H. Remick & Company beg to call your attention to the fact that in addition to the score of up-to-date hits now being used by every singer of prominence, we have just issued a few new ones worthy of your immediate attention. "Cheyenne," the new cowboy song, an absolute novelty, by Williams and Van Alstyne; "Jessamine," a new coon song and a wonder, by Al Germbee; "Good-Bye, Maggie Doyle," a new Irish march song by Jerome & Schwartz; "Anxious," a new novelty song by Kendis & Paley. Remember the above mentioned songs are only a few of the big hits we have ready for you-and don't ever overlook the great big new ballad success by Lamb & Blanke.



When the Mocking Birds are Singing in the Wildwood > >



JEROME H. REMICK & CO., 45 W. 28th St., New York

MOSE GUMBLE, Gen. Mgr. Prof. Dept

ard. The bill for week of the 28th is only fair. The Brothers Damm is the feature act. Their scrobatic feats of strength are excellent and deserved a better reception. Lace and Lace abeliave a good act. They perform on various musical instruments in a way that pleased all. Barrington, ventriloquist, failed to appear, although looked. Bruno and Rassell, in a comedy talking and ringing sketch, were poor, as were Slimmons and Harris in their comedy sketch. Lewis and Chaplu had a comedy sketch that was only faily good. Lesile's Porcine Circus was weak and about the only ones that enjoyed it were the children. The moving pictures were the best so far. ROBERT L. ODELL.

FORT WORTH, TEX.

MAJESTIC (Chas, R. Fisher, res, mgr.).—Week 22. Miles McCarthy & Co., in a "Race Tout's 12. Miles McCarthy & Co., in a "Race Tout's 12. Miles McCarthy & Co., in a "Race Tout's 12. Miles McCarthy & Co., in a "Race Tout's 12. Miles McCarthy & Co., in a "Race Tout's 12. Miles McCarthy & M

READING. PA

ORPHEUM (Frank D. 1111, mgr.).—3911 week of 29 included Miles and Raymond, the original baby in the cradle, fair; the Three Roses, poor; Burke and Dempsey, conversational comedians, good; Emmet De Voy & Co. in the "Saintly Mr. Billings," strong hit; Mile, Troja, types of society, songs, moderately successful; Gus Edwards "School Boys and Gils, Primary No. 23," strong hit; Elgona Brothers, European acrobatic comiques, fair, and kinetograph pictures. Coming, 5, Green and Werner, "Babes in the Jungle"; Hathaway's trained monkeys, Mullory Brothers, Brooks and Halliday, instrumentalists, singers, dancers and comedians; the Three Great Navaros, cepillibristic marvels; Wm. Tonkins, topical talks; Tanner and Gilbert, comedy sketch artists; Lawson and Namon, comedy cycling and long lumching and moving pictures.

ORPHEUM (E. L. Koneke, res. mgr.).—Wincherman's bears and monkeys head bill for week of Jan. 29. The bears, four in number, are all vell trained and do some wonderful feats. Parice, the clever connedienne, scored a big htt in her new sketch culled "Gloria." It is cleverly worked out and is artistically presented. An especially pleasing musical number was given by

Polk and Kollins and the Carmen Sisters, all four of whom are exceptionally capable banjolsts. This act will go good if the sisters cut the dance out. Latz Brothers open the since ha act that has been seen here before, but not unwelcome. Clarence Latz, an armiess wonder, uses his feet with great handiness, closing the act with a narvelous exhibition of rifle shooting. Larkins and Patterson, a colored team, do some good singing and dancing and work in a few jokes which are new and therefore take well. Jas. B. Donovan and Rean Arnold present a most amusing dialogue, which had the audience in roars of laughter. Borni and Kevaro, European acrobats, made an hirani and Kevaro, European acrobats, made an h which had the audience in roars of laughter. Boreni and Nevaro, European acrobuts, made an instant hit. They are as lively as they are clever, and present a number of new and difficult Ceats that could not fall to win approval. Kinetograph pictures showing "The Servant Girl Problem," close the show. NOTE.—The American Theatre, formerly known as the "Star," having been closed several weeks, is to be reopened as a vaudeville house about the middle of February. SETAB.

TRENTON, N. J.

TRENTON, N. J.

TRENT (Ed Renton, mgr.).—Bill for the week of 29 pleased, W. H. Macart & Co. in "The Village !cerami," scoring the biggest on the bill: their sketch being a part of a well-known musical conedy. Mr. Macart and Chas. Lee did the best work. Hoey and Lee, Hebrew comedians, scored a hit in their parody singing and story telling. The Red Raven Cadets pleased, their drilling being good; a few good voices in the chorus would improve the act. Willis and Hassen head balancers, did their work neatly and received numerous encores for some very difficult feats. The Columbians, in a musical sketch called "A Bit of Dresden China," pleased. Claire, billed as the Doll Planist in this act, doing the best work. J. C. Nugent & Co. in a comedy, "The Absent Minded Beggar," did not take as well, as his act was presented here before, he does not have as much chance to work out in this act as in "The Romaders," Bessle Gilbert, lady cornetist, pleased, the bill concluding with the biograph showing "The Critic," a good subject. Bushress good. Next week's bill inclindes the Military Octetic, Tom Nawn & Co., O. K. Sato, Martin Briggs, Kriessel's Dogs, Tetching Brothers, C. W. Littledd and blograph.—STATE ST. TileATIE (F. B. Shalters, ugr.).—1, 2, 3, Bob Manchester's Crackerlack Burlesquers.

PROVIDENCE, R. I.

PROVIDENCE, R. I.

KEITH'S (Class. Lorenberg, res. mgr.).—Programme 29, includes a few new acts of good quality and novelties. House filled but comfortable for a position. Mr. S. Miller Hunt, headliner this week in a sketch, considered fair; Edward Chrk and bits Six Winning Widows were not up to expectations, but the principal gives an original idea of a race track tout. Keno, Walsh and Melrose, acrobats, of good experience and nerve. Bob and George Quigley are very tame in their conversation, hit; Allini's educated monkey, proved to be the most interesting subject on the bills, and is well trained. Wotpert Trio are acrobats of note and produce a novelty act in that line. Lillian Shaw descrees better place on the bill; the execution of a few songs are very good. Messenger Boya' Trio did not appear the first night as billed. Herr Saona, impersonator of great men, is very realistic. Alf. Gibson, in a monologue. Sention and Edwards, in a singing sketch. Pierce and Opp, German comedians, concluded with Francis Wood, hoop twirler, and Keth's moving pictures. Coming, August Von Biene, Howard and North, Emma Francis and lar whirlwind Arabs, also a

few more new acts not yet produced here.—
WESTMINSTER (G. H. Batchelor, mgr.).—The
Trocadero Burlesquers played to fair houses the
first two nights, but not deserving any better, as
far as the opening sketch is concerned. The ollo
consisted of top notchers, who were well appreciated. May Taylor opened the olio in the up-todate songs, well rendered. The Grahums follow
in a sketch, which gives bim opportunity to use
ils voice to good advantage. Bryce and Scanlon
ma conversational act, interesting. Mackle and
walker are a feature on the bill, making a decided hit with every day life of song and drama.
Brinn, a strong man, balances some heavy pieces,
and his tricks are very neat, closing with the
Wilsons in a singing and dancing skit.

BENTON.

TÓRONTO, ONT.

TÓRONTO, ONT.

SHEA'S (J. Shea, res, mgr.).—The bill for the week was only good in spots. Josephine Cohan & Co. make good in a dainty sketch in which Miss Cohan's dancing was a feature. Fred Niblo's patter was clean and fininy; the Basquee Quartette is good; Kweler's Japanese Troupe are wonderful jugglers and balancers; others were Murby and Trarias, Mullin and Cerelli, Delporell and Glissando and the kinetograph. Good hustness. At the STAR the New Century Giris held forth. "The Taking Mr. Raffles" and "In South Diakota" were the pieces. The chorus is above the average, and Costumes varied and pleasing. Several eatichy musical numbers were introduced. Edyth Murray, the hog artist; Brower and Lineon, the horizontal bar; Stewart and Desmond and Taucan. Felix and Clayton, were accorded a good reception by the large attendance.——At the Grand Nat Wills' troupe of vaudeville, in the "Duke of Duluth," is making good.

LAWRENCE, MASS.

LAWRENCE, MASS.

COLONIAL (H. Fred Lees, mgr.).—Best bill of season week 29. All fine acts. Himgarian Boys' linssar Band, fenture. James J. Morton, finulest monologue artist ever seen here. Louise Montinose and her Auto Girls get a good reception. Rice and Einier do some clever triple bar work. Lefin Taylor, charming vocalist. Naonii Ethardogets a good hand in her batancing feats. "Buffind Bill and the Lady," presented by Libby and Trayer, good. Week, 5, Frank Gardner and Lottley Vincent. presenting "Winning a Queen." Klein, Ott Bros. and Nicholson, musical team. It has become a weekly occurrence to turn hundreds away from the house on a Saturday night.

A. B. C.

LOUISVILLE, KY.

LOUISVILLE, KY.

HOPKINN' (Wm. Relchmann, res. mgr.).—The headline attraction of the bill, 29, is "Hermann the Great." who makes a bid for popular favor chiefly through an elaborate stage-setting. His sleight of hand is only fair. The Milani Trio achieve success in a very good singling and instrumental act. Elizabeth Mirray, "The Lady with the Rag-time Walk." secres strongly, as does Georgin Chartiers Lewis with her whistling. Lillian Chick, presenting a sensational bievele act termed "The Hazardious Loop." was a big hit. The Sa-Vans in comedy acrobatic work are fairly successful, and the kinodrome, presenting a Kentucky fend, rounds out the bill. An average bill to good attendance.—BICKINGHAM (Windlen Bros., props. and mgrs.).—Cliff Grant's New London Galety Girls are holding sway here this week, presenting two merry burlesques on the usual rough and tumble order with Pat White and Net-

tie Grant as the principal fun-makers. The olio mances Bissett and Scott in a clever dancing act; the Vecimars, who scored in comedy acrobatic work; Ferguson and Watson, and The Great O'Noal. Next, Merry Burlesquers.—PRINCESS SKATING RINK.—This place of amusement, formerly the old Armory Hull, but refitted throughout and converted into a roller rink, is doing an immense business, turning people away nightly. As a special attraction this week, Nelle Donegan, the Skatorial Quiene, has been engaged to appear twice daily in the act with which she scored such success in vandeville.—DREAMLAND.—This new project, a 5 and 10 cent vaudeville thearter giving a continuous show from 10 A. M. till 10 F. M., consisting of illustrated songs and moving pictures, has just been opened here in the heart of the business district at 444 W. Market street, by the Hathaway Amusement Co., of St. Louis. It is a very pretty place, fully equipped with opera chairs, etc. The outcome is being closely watched by those contemplating a straight 10-cent vaudeville show. ARTHUR STUART.

SYRACUSE, N. Y.

SYRACUSE, N. Y.

GRAND OFERA HOUNE (C. H. Plummer, nogr.)...The bill this week is as good as anyoffered this season. The most interesting feature of the bill is The Zancigs, whose thought transference was received with great applause. The Rural Romeo," were not well received. Grace Remarks songs and hupersonations were liked. Caprice, Lynn and Fay's dancing was very clever. John C. Rice and Suly Coloris sketch "All the World Loves a Lover," big hit. Dillon Brothers had some good parodies. Josselin Trio, the first time here, on the trapeze, were received with great applause, which they justly deserved. The moving pictures were interesting.

SAM FREEMAN.

PUEBLO, COL.

PUEBLO, COL.

EARL (G. M. Morris, mgr.).—Bill: Jan. 29 headed by Crotty Trio, singers and dancers. Danchig went big: singing poor. Bingham and Thornton, operatic vocalists, repeatedly encored. Lottle West Symonds, the Irish Conntess, tastily gowned, was well received, her Irish songs and stories going exceptionally well. Lane and Suzinetta, cannon ball jugglers, and The Defays in a stereotyped misical act were well received. Binsiness 22 and week best since Oct. 30, 1905. MOTES.—The Burlesging Companies have been doing poor business at the Grand Opera House, but it has picked up a deal Intely. Dreamland Burlesquers, Feb. 4.

BALTIMORE, MD.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, res. mgr.).—
Week 29. The average Kelth bill is doing about
the average bushness at Kernan's uptown house,
sensational sharpshooting being the one big feature tils week and Henry and Allee Taylor, rife
and revolver experts, the headliners. The show
opens with Alfred Arnessen, a Norwegian equilibrist, who does some nervy stunts on the highway.
Luigi Del 0ro follows with an original musical
act, playing upon a giant accordion and ar instrument called the "armonopede," which he
plays with his feet. Burton and Brooks follow
in an act called "Only in the Way," in which
they do some good singing and dancing, after
which Alice Pierce, the English character artist,
gives imitations of noted footlight favorities. Shi
s followed by the real headliners, if applanse
counts, Lonis Shnon, Grace Gardner and compuny, in "The New Coachman." They are fol-

AN ALL STAR CAST

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Iowed by the Avon Comedy Four—Goodman, Lester, Smith and Dalo—who give an act called "The New Leader," introducing life on the East Side. Then come the Taylors in their sharpshooting, and the Kinetograph as issual closes the show to large houses. Next week, Anna Eva Fay, Mine. Slapioffski, Edmind Day and Co., Walter C. Kelly, The Six Glinscrettis, The Pelots, John Birch, and the Kinetograph. —MONUMENTAL Joseph Kernan, res. ingr.).—Week 29. Fulton's Joliy Grass Widows are drawing large houses and giving a good show opening with a burlesque, "The Widow's Wedding Night," which Introduces the entire company, including a bunch of pretty chorus girls. The olio consists of Phara and Walters, musical wizards; Thompson and Laurance, shiging comedians; Russi and Gordon, eccentric comiques; Simonds and Burkhardt, Hebrew comedians. The performance closes with a nunsical farce called "The Sign of the Red Light," in which Mile. Jeanette Gulchard takes the leading part, supported by the strength of the company. Crowded houses. Next week, Wasdington Society Girls and Cunning, the Hanneunff King.—GAYETY (Win. L. Ballanf, mgr.).—Week Feb. 5. Fred Irshi's New Milestics in "Down the Line" and "For Girls Only," and the following specialty people in the olio: Larry McCale. Harvey and Walker, Jack Lawrance. Three Romays, Farron and Fay, and the Majostic Hune whome just completed for the Columbia Ammsennent Co. NOTES.—Munager Janies L. Kernan will reopen the Bijon Theatre on Monday, Feb. 5, with Williams' unsiend extravaguiza. "Circus Day," and the succeeding attractions will be dot the musical and connedy order. There will be deligh matinees, and the prices will be 10, 20 and 30 cents. Mr. Ira J. La Motte, late of the Belasco Theatre, Washington, D. C., will be the manager, and will cater particularly to holdes and children.

GOLDEN CROOK SQUIBS.

We opened up to capacity business at the Royal, Troy, Monday.
Our manager, Henry C. Jacobs, spent a day with us at Abbey, Maryland, and Virginia Tyson, Eddie Alvora and Leslie Lisle spent Sunday in New York.
Omman mourns the loss of his pocketbook containing one hundred dollars, which he left in coach between Albany and Troy.
Arlington and Delmore are reliearsing a new act written by Harry Newton, of Chicago.
Buch Boss., who are making good with this show, are breaking in a bull terrier to use in their act.

Buch Bros., who are making good with this show, are breaking in a built terrier to use in their act.

Mayme Lee, "The Girl with the Dimple," will next season join hands with Dalsy Weber to do a slater act.

Joe Froslien, manager New York Stars Company, will again have charge of the Amusement Park, Lake George.

Our agent, Joe Howard, Johns Pawnee Bill Wild West Shows next summer as manager Car No. 4.

Billy Buck, of the Royal, Troy, will have charge of the New Columbian Amusement Association's House at Memphis, Tenn.

Alvora, "the premier danseuse," has received her diamond dress from Paris, and in the future will be known as "The Lady With the Diamond Dress." Our "Ballet of the Four Seasons" receives rounds of applause nightly. THE BOY.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—
Prowded houses, Week of 29th. Asra. a juggler,
s pretty fair; Milman Trio, wire walkers, were
very good; A. O. Duncan, the ventriloquist, greatty pleased the nuclence; Mr. and Mrs. Allison
presented their Swedish dialect sketch, "Minute
from Minnesota," which was fair. Eleanor Faik,
singing comedian, with some talking songs, was

fair; Geo. H. Diamond and Will C. Smith, with their liliustrated songs, pleased. Youngs and Brooks, musical artists, received a hand. Couture and Gillette, athletic comedians, were very well received. Closed with moving pictures. "The Train Wreckers." which were very good. Coming, week of Feb. 5, Four Millous, Ed F. Reynard; Dixon, Bowers and Dixon; Three Dumonds, Netta Vesta, May Leon and pets. Charles Wayne, and Race and Brosche.—GAHETY (H. B. Nichols, mgr.).—Excellent attendance. Week of 20th. A very good entertainment is being presented by the "Dainty Duchess" company at the Galety this week. Clara Wieland, late of "Peggle from Parls" company, pleased with her songs. The fair; Geo. H. Diamond and Will C. Smith, with their illustrated songs, pleased. Youngs and Brooks, musical artists, received a hand. Couture this week. Clara Wieland, late of "Peggle from Parls" company, pleased with her songs. The Five Minsketers proved a novelty, showing the art of self-defense with swords, and were very well received. Fred Nolar and Jaines Lichter, with their jokes and parodles, were all that could be desired. Suith and Arudo, song and dance team, were good. Nolan, Leonard and Mack, in their sketch. "A Visit from Hone," proved very amusing. The opening and closing burlesques were good. Coming, week of Feb. 3. Clark's Runaways.

SCHENECTADY, N. Y.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, res. mgr.).—Week of 29th: Manager Weber is being congratulated on the excellent bill he has brought here this week. Curtis and Bussec certainly have the neatest animal act in vaudeville. Dorothy Jordan was excellent, her rendition of the "Miscrere" being escellent, with their onedy singing and dancing act, proved very entertaining, being obliged to respond to several encores. Howard Bros., with their "Flying Banjos;" have an act that stands alone. Dixon, Bowers and Dixon, the "Three Rubes," were given a hand. The Dix Serenders, with their plantation songs and dances, entertained royally for about thirty minutes. The "Girl in the Clouds" was given an ovation; same being very handsomely staged. Closed with moving pictures, which were excellent, especially the "Uncle Ton's cabin" picture. Coming, week of Feb. 5th, Joe Weich, Winchman's Bears, Mr. and Mrs. Dan Hiatt, Blanche Sloan. De Odray, The Greasons, and Mr. and Mrs. Gardner Crane and Company. MARTEL.

ST. LOUIS, MO.

ST. LOUIS, MO.

COLI'MBIA (Frank Tate, mgr.).—Wilfred Clark & Co., including Theo, Carew, Eleanor De-Mott and Archie Gillies made a lasting impression in their sketch, "What Will Happen Next?" They responded to a half dozen encores at each performance. The eight Redonin Arabs formed some pretty pyramids and their wilrlwind tumbling went big. Raymond and Caverly were very good in "The Baron and the Count," in which proved good German dialecticlans; Goodman's dogs and cats were great. May Belfort, English character comedienne; Bellman and Moore, mimies: Signorina Verara, Hallan songstress; Golden and Hughes, black face artists; Noblette and Marshull, comedy sketch; Rose and Severus, Dutch warblers, and J. C. Fox, a hand equilibrist, were all good in their offerings, and served to please the andlences which filled the honse nightly. Next week, John T. Kelly & Co., La Belle Carmen Tronpe, Prelles Talking Dogs, Esmeraldo Sislers & Co., Tro Sciplo Argemanti, Foster and Foster, Klein and Clifton, Hammond and Forrester, Kenon and De Garme, Kippy and Rich and Harvey, NOFES.—Noblette and Marshall hope to make a filt next week at Marion, Ind., in their new act called "The Mysterious Jockey." Messrs. Talbot and Tate have five premoters on the road booking their "Pichting the Flames" show, which opens at Kansas City in April. Robert Ricksen, vice-president of the Majestic circuit of vandeville houses, tett St. Louis this week to make an insection tour of the houses, which are eight in number, extending from Hot Strings, Majestic, next week. The Brondway Theatre, Ecst St. Louis, will be relegated from a combination into a vandeville house in the near future, so says Manager Hill, who is

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now booking the acts. Edward Carrathers, general manager and booking representative of the Inter-State Amusement Company, is now in the offices of the Wostern Vandeville Managers' Association. He moved from St. Louis to Chicago hist week. John J. Ryan, of turf fume, who is now in the International Amusement Company with Copidina and Onken, has secured a site he'st. Louis for a new theatre, the cost of which he declares will be \$160,000. He will unfold bis plans in full by a wock or two.

DENVER, COL.)

(By Telegraph.)

ORPHELM (Martin Bock, gen. man.). The Orpheum road show is the attraction this week and the andiences are testing the capacity. This show is well organized with its proper proportions of concedy and novelty, and the bill makes one of the best seen since the opening of the house. "Ye Colonial Septet," presenting "Ye Old Time

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Hallowe'en," have a dainty mosteal skit, he which their effects are gained willout recourse to trick effects. The act proved dechledly attractive and scored one of the real hits of a bill of good acts. Merian's dog pontominal troops was concontinuous laugh, and milke most dog acts plis appealed to young and obl alike. The splendly trading of the animal actors is becoming fown talk. Jules and Ella Garrison in "An Andeau Roman," seers a clean and legitimate comedy the except when Mr. Garrison gives way to five reclutions the act is a capital connecty turn. Edgar Bixley is a better singer than comedian, this pickes are old beyond belth. He scores with songs. The Brothers and Sisters Ford were one of the big hits. The act is splendidly produced over that the cuts does in which we were rewarded with stories of applains. Winnow Whites has a poor opening but made better with her imitations and her ventrid spiss in a the close drew the house to

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JUGGLERS

The Pelots kept everyone laughing with good comedy.-NEW YORK CLIPPER.

her. She should work out a longer turn; the audi-ences appear to want it. Campbell and Johnson have a turn suggesting Reno and Richards, but they keep the house laughing continuously with a githuate horse play. They were the real laughing lit and made a splendid windup to the show. The kinedicine was as usual...—EMPIRE.—Caught

n better than the ordinary burlesque attraction in the Dreamdand Burlesque Company the week of Jan. 28. It runs largely to comedy and is seer-ling well. This, despite a shopworn lot of girls who can't sing any better than the law allows. The vandeville section, however, is strong enough to hold up the girls and their defects. Zeb and Zarrow have a number of very fair parodies well precented. They should make an effort to get a new line of gazs. Marle Stuart Dodd does acceptably well on the violin. Palfrey and Barton. In their bleycle net, are the bit of the show. They are a busy pair, and have some new tricks all their own mattl they are swiped. Louis Pritzkow has a toudlecome name for an English tongue, but he shugs, does this Pritzkow boy, and if he wants to be swe burlesque at any time he should have no trouble in securing a good engagement. Business uniformly good. A special feature this week is found in the Nelson Britt fight pictures, JAMES R, NOLAND.

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If you are WILLING TO PAY A GOOD PRICES FOR GOOD MATERIAL I will brighten your bushiess, pad your part, and enliven up your lines, if you need a Comic Song I will construct you one for langthing purposes only, give you exclusive stage rights, copyright, and PROTECT same for you. Harry Bulger is a success with my "No Bird ever flew so high he didn't have to light;" Melville and Stetson thank me for "I'm crazy to go on the stage;" Lee Harrison will work another year with my "Mr. Sherlock Holmes is no one clse but me." References, the above and Peter F. Dalley, Eddle Foy, Alex, Clark, Edwin Stevens, Jefferson D'Angells, Marle Cahill and the best in show business. If you are NOT willing to pay a good price for good material, pleuse don't take up my time.

WILL D. COBB

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HAMMERSTEIN'S ICTORIA VARIETIES

Next Week Commencing Feb. 5 Prices, 25c, 50c, 75c & \$1 00. Mat. Every Day, 25c & 50c First Time Here,

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Second and Last Week in America of

ARTHUR PRINCE,

. The World's Greatest Ventriloquist.

GOOK AND SYLVIA Greatest of all SINGERS AND DANCERS

WEEK OF FEB. 12 HYDE & BEHMAN'S.

P. S.-PHIL COOK, winner of Police Gazette championship medal for buck dancing at Tammany Hall, Tuesday night. Always willing to defend the title against anyone -bar none.

Geo. Yeomar

Read my advertisement in to-morrow's (February 4)

TELEGRAPH

WANT ILLUSTRATED ADVERTISING

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HAL MERRITT, 47 W. 30th STREET, NEW YORK



A KEITH HOUSE IN ALTOONA.

Pennsylvania is looked upon by vaudeville managers as a possible gold mine for their amusement ventures, which will outrival any coal field that has been located there.

Altoona is the latest town to be selected, and the ground has been procured for a vaudeville theatre to be erected there, either by B. F. Keith himself, or a stock company to be formed of Keith's allies, headed by J. K. Burke. Subscriptions have been solicited, but the erection of the theatre is assured, that not depending upon the success of the flotation.

S. Z. Poli, who has been acquiring a number of houses for his circuit, reached Altoona just in time to hear about the new Keith house, and that the tenants had been ordered to vacate the buildings.

RIGO COMING.

Charles Bornhaupt, the International agent, has been informed by cable that Rigo, the Hungarian violinist and former husband of Princess de Chimay (Clara Ward, of Detroit) will sail to-day on the "Amerika" to fulfill an exclusive engagement over the Percy Williams' circuit, opening on February 26 at the Colonial. Mr. Rigo will be accompanied by his own Hungarian orchestra.

MARINELLI'S AND T. & D.

Thompson and Dundy of the Hippodrome have an arrangement with the H. B. Marinelli Agency which gives the latter a certain percentage on all acts booked through it. Another condition is that on all acts booked by the Hippodrome with any agent other than Marinelli, Thompson and Dundy will pay the Marinelli concern 20 per cent. of each and every week's salary so placed.

SUNDAY NIGHTS.

There will probably be a more strict observance of the Sunday law apparent in the concerts to be given to-morrow evening by the various theatres which throw open their doors on Sundays. The agitation of the past week has left the managers in a bewildered condition as to what may happen, and they are looking to Hammerstein's Victoria to point the way.

. JEE INJURED.

James H. Jee sprained his arm at the Alhambra Wednesday afternoon and laid off the rest of the week, Cogan and Bancroft taking his place. Mr. Jee will not play Hammerstein's next week.

THREE PER.

Charles Gillette, of Couture and Gillette, was up in the Fifty-fourth street police court the other day on complaint of his wife (professionally known as Stella Watt) for non-support. He will pay three dollars a week hereafter.

MOTH TO RETURN.

The Mascot Moth is to return in the fall for the Orpheum and Keith circuits. It will go back to London to-morrow, playing Continental time opening in Madrid.

POLI RESTING.

S. Z. Poli has gone to Florida for a rest. To the victor belongs the spoils.

SULLIVAN-CONSIDINE CIRCUIT GROWING.

Coincident with the arrival in town this week of John W. Considine, of Seattle, Wash., president of the Pacific Coast Amusement Co., announcement was made of the branching out of this concern in three eastern cities.

John J. Ryan, of Cincinnati, vicepresident of the concern, a short time since purchased a plot of ground in the theatre section of Buffalo, acting for the Sullivan and Considine people. This is to be the site of a new theatre, which will be opened soon in opposition to the Shea house. The work of tearing down the buildings which now stand upon the property was begun this week, and the completed building will be put into commission as soon as possible. In addition ground was broken this week for a new theatre to be controlled by the same concern in Binghamton, N. Y., which will be devoted to vaudeville under the name of "The Family." It will cost, so it is said, close to \$175,000. During his visit in the East, Mr. Considine will cast around with a view of enlarging the circuit's area, and it is declared that the aunouncement will shortly be forthcoming of several other playhouses in cities this side of the Mississippi having been procured.

Much larger prices than heretofore will now be paid for acts, several of what are termed "Feadliners" in the larger priced vaudeville houses having been booked for the new International theatre in Chicago, and will have a route selected for them over the Sullivan-Considine circuit. There are now 37 houses in this chain, stretching from New York to San Francisco. The Sullivan of this firm is a cousin of "Tim" Sullivan, "The Big Fellow" of this city

KEITH ON BROADWAY.

It is a fact that B. F. Keith has secured the property on the northeast corner of Thirty-third street and Broadway and has also bought the adjoining piece.

What present intentions, if any, he has regarding this plot of ground have not been disclosed, but it is unlikely that anything will be attempted before 1907, Mr. Keith simply desiring a foothold in the Upper Broadway section to guard against a forced vacation of the Union Square Theatre, which has much too small a capacity for the rapidly growing value of the land it stands upon. It is only a question of time that the Morton House and the buildings adjoining, including the Union Square Theatre, will be razed to make a site for something more pretentious, and Mr. Keith is anticipating that event.

COURTLEIGH TO PROCTOR'S.

William Courtleigh opens at Proctor's Twenty-third street theatre February 26 in his own protean sketch, "The Third Degree," which treats of a magisterial investigation in which Mr. Courtleigh assumes most of the characters. The theme is somewhat sombre in its main treatment but has a comedy relief.

ANOTHER FOR PROCTOR'S.

Grace Van Studdiford arrives in this country shortly to open at Proctor's Twenty-third street, March 12.

Billy (Single) Clifford goes to London in June, when he will appear at the Oxford and Tivoli.

MARINELLI IN RE KEITH.

In the latest issue of Das Programme, the official organ of the International Artisten Loge, appears a copy of the letter written to the Loge by H. B. Marinelli in reply to one previously written to the same body regarding the international agent.

Mr. Marinelli was rather tart in his statements, saying that he knew that he had many enemies among the agents, and that he did not consider Keith any more or less than a vaudeville agent. That Keith could only book direct in his own houses for six or seven weeks and the balance of the time he filled in at other houses, which were credited to his "circuit," but for which in reality Keith charged the usual agent's commission. Marinelli managed to slip in an advertisement for himself in the letter, which he wound up by saying: "I take off my hat to Mr. Keith as a director, but I do not recognize him otherwise."

CAROLINE KELLEY MACCORD.

A sketch adapted from the French and called "No Man for Dinner," will receive its first public presentation at the new Bijou theatre in Kalamazoo, Mich, on February 12. Caroline Kelley MacCord, known from her connection with "The Chinese Honeymoon" and "The Man from China," will make her vaudeville debut in the playlet, for which Frank A. Ferguson is responsible. Three people, elaborate stage settings and several changes of costumes are expected to figure in the success.

TREASURERS' CLUB BENEFIT.

The Treasurers' Club's annual benefit for the sick fund takes place Sunday evening at Wallack's Theatre. Among those who have volunteered their services are: Adele Ritchie, Tom Nawn & Co., S. Miller, Kent & Co., Fields and Ward, Miss Mary Norman, George Backus and Winona Shannon, Matthews and Ashley, Theo. Julian, Kitamura Japanese Troupe, "The Land of the Free," by William C. De Mille; Greene and Werner, Nettie Vesta, Harry B. Leester, Dixie Screnaders, St. Bartholomew Glee Club and the American Vitagraph.

When Jones handled the benefit last year he was presented with a watch. The chain will probably follow this year.

NEW BURLESQUE HOUSE IN BALTI-MORE.

With the coming of Fall in Baltimore, the Western wheel (Empire Amusement Company) will have a new burlesque theatre in operation to compete with Weber and Rush's Gaiety opened this week. After the new house is finished, the Gaiety will occupy the same relative position in the burlesque field in Baltimore that a piece of ham does in a sandwich.

WILL STAY.

The retirements of E. M. Robinson and C. E. Graham from the Proctor staff have been reconsidered. Mr. Graham will take over the general press work for the circuit.

BECK AND WOLHEIM SAIL.

Martin Beck, general manager of the Orpheum circuit, and E. Wolheim of the Marinelli Agency, sail to-day on the Carmania, Mr. Beck to look for European novelties, and Mr. Wolheim to resume his interrupted duties in the Paris office.

THE AGENTS' SOCIETY.

The new society of theatrical and vaudeville agents received a large number of new members at its meeting last night. During the past week more than 150 invitations had been sent out asking the agents of the city, who are not already members to come into the fold, and the attendance was large.

At the meeting last Sunday night Frank Melville, Tanner and Company and William L. Lykens became members and the officers of the organization were elected. They are: Will H. Gregory, of Bellows & Gregory, president; James J. Armstrong, vice-president, and Mr. Cullison, of Cullison's dramatic exchange, secretary and treasurer.

FRED WALTON'S SKETCH.

Fred Walton, who was a prominent member of "The Babes and the Baron" company until that organization vanished in thin smoke, has been booked by Jack Levy for a lap around the Proctor circuit, beginning March 12 at the 23d street house.

He will use his sketch "In the Toy Shop," which he was playing in England when he was lured from his happy home to this side of the water by the glittering promise of a place in the musical comedy. Walton will be "the wooden soldier" of the sketch, and will be supported by 10 people, among whom will be several members of the erstwhile "Babes and the Baron" company.

THE "BABES AND THE BARON" ALL IN.

Members of the disbanded "Babes and the Baron" company are rushing into vaudeville. Junie McCree is coming back into the fold in the sketch which he used several years ago on the New York roof garden, called "The Dope Fiend." The sketch has been partly rewritten and freshened up, but will remain unchanged in its essentials. It will open at Proctor's 58th street, March 12. Jack Levy is doing the booking. Louis Leslie, also of "The Babes," will be seen at the 23d street Proctor house, February 12.

"HIPP" TO RESUME OLD SCALE.

With the increase of price at the Hippodrome, the attendance fell off to such an alarming extent that the former scale of prices will be placed in effect shortly, if the order for such restoration has not already been given.

The theory that the public would pay as much at the box office as it would to the speculators has been proven a fallacy. Everything else being equal, the ordinary theatre-goer prefers a Broadway play at \$2 to the Hippodrome show at the same price, especially now when the novelty of the big house has worn off.

HERE'S A CHANCE.

McMahon and Chappelle, of McMahon's Watermelon Girls, offer in the advertising page of this week's Variety, \$500 to the successful person submitting the best idea for a "girl act" by March 31.

FORTUNE AND FLEURETTE.

"My Sweetheart" is being rehearsed by Tom Fortune and Mllc. Fleurette, preparatory to their entrance into vaudeville with it.



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ADVERTISING RATES ON APPLICATION.

First Year.

No 0

Rose Marie Glose has been booked for the Alhambra, London.

Nella Webb, of "Dolly Dollars" will come in again.

Gartelle Brothers, the skaters, have left for Chicago to join the Haverly Minstrels.

The Jackson Family leave for a tour of six weeks, returning to play the Williams houses.

Ida Rene is booked for her farewell appearance at the New York theatre tomorrow night.

Alice Pierce, the imitator, will shortly return to Europe, where she met with much success on her previous tour.

Collins and Hart, after a season in Europe, will open at Hyde & Behman's on March 5.

In a Paris music hall at present a "mind-reading" act is being given by a man and a dog.

Clifton Crawford, who wrote "Nancy Brown," is in vandeville with a monologue written by "Joe" Hart.

Edith Helena will bring her high notes to America August 12, when the singer opens on the Orpheum circuit.

Irene Bently, it is said, will appear in vandeville for a few weeks to fill in the time before her opening in a new musical comedy.

The plan of Allic Gilbert's opening with her "Summer Girlies" has been changed from Utica to the Doric, Yonkers, next week.

Jeanette Lowry, formerly of "The Wizard of Oz" will make her vaudeville debut at William T. Grover's new theatre the Imperial, February 26.

Ray Bailey, of Genaro and Bailey, fell on the stage at the Twenty-third street theatre Wednesday, and was badly shaken up.

Tom Edwards, a ventriloquist, may soon be expected over. His ventriloquial offering is called "The Huntsman and the Stable Boy," and he is a close rival of Arthur Prince.

R. A. Roberts, Arthur Prince, Ida Rene. Chinko and Minnie Kauffman all sail on the "Baltic" February 14. All except Miss Rene are booked to return.

The left-hand elevator in the St. James Building was reserved for "the eighth floor only" commencing last Thursday.

Ziska and King, comedy magicians, are booked from June to December of this year on the Western Orpheum & K. & C. time.

Society Item.—E. F. Albee "entertained" Martin Beck and John J. Murdock at luncheon on Thursday at Martin's. Mr. Beck did the eating, while Albee did the thinking. Mr. Murdock was the referee.

Irene Bently, who was seen at Proctor's Fifth avenue theatre on Sunday night two weeks or so ago, and who promised to make a prolonged stay in vaudeville, has withdrawn her promise, and will take a part with "The Free Lance," the forthcoming John Philip Sousa musical offering.

Ida Rene was billed to play at the New York Theatre to-morrow (Sunday) night before the contract was signed. Of course, after Mr. McAlister, her manager, discovered that, it was no longer a question of price as far as he was concerned.

The Sousloff Duo, acrobatic dancers, will appear here in October, 1906. It's suffi-

Mr. Alfred H. Walton, who until recently appeared in vaudeville with Fred Bond and Co., has given up the profession and has entered into business in New York with his brother Richard, who is also of vaudeville fame.

Emmalyn Lackaye, a cousin of Wilton Lackaye, has retired from vaudeville, at least for the present. She has sold her sketch, "The Green Eyed Monster," which was written for her by Edith Ellis Baken, and will have a place in "His Majesty." which opens at Daly's in March.

Louise Allen Collier has reorganized her company of five people, replacing three of the five members. William Lewis, who plays the Rube, has been retained. The sketch has been cut down into half the time it formerly occupied and considerably quickened, it is declared, and now goes much better. Miss Allen is about to take the revised sketch over the Poli circuit.

Charles Evans, who was a member of the old Evans and Hoey partnrship, will open in Wilmington, Del., next Monday with a new sketch. He is under the chaperonage of William L. Lykens.

Queenie Vassar, who belonged to the vaudeville forces some years ago, but for a long time has been away from there, is poised for new flight in the two-a-day. She has been booked for 12 weeks on the Keith circuit, beginning in New York

The Empire in Hoboken gave away cups and saucers last week, and Bruggemann's other house in Paterson is offering extra inducement in the form of presents this week.

Lola Haines, of the team of Haines and Mann returned to New York this week, after an absence of 14 months, during which she has been working on the Pacific coast among other places. She will rest up for a week or two and meet her partner Danny Mann in Chicago late this month. She is the wife of W. C. Manning, of the amusement firm of Armstrong and Manning.

Hallen and Hart will be at the head of their own production, if a suitable play can be secured. Otherwise Joseph Hart will remain out of the acting line, taking care of business interests and making productions only. Hallen and Hart will not again be seen in vaudeville.

Fregoli, the lightning change artist, is now in France, giving the entire opera of "Faust," taking all the characters and singing all the parts. It takes one hour and a half.

Keller's Streator Zouaves will reappear in March.

Jules Delmar, formerly the Keith representative at the Grand Opera House at Syracuse, has been promoted, with head-quarters in the St. James Building.

Libeera, the freak with two bodies, appeared in Philadelphia this week, but was obliged to stop his exhibition by the police

Edith Helena wrote to the Artisten Loge in Germany, asking that the "confidential report" be printed in English, as she could not read German, and the by-laws forbade the translation by non-members. Her request was granted.

James (Jim) Cook, formerly of Smith and Cook, has formed a partnership with Harry Madison, of the former team of Bailey and Madison. The new couple will be known as Cook and Madison.

Josie Antoinette, formerly of "The Girl and the Bandit" Co., who has been singing in vaudeville, has about decided that that name is a "hoodoo" through its historical associations, and may change it if some time doesn't drop her way soon.

The new burlesque at Joe Weber's Music Hall will be put on about the 22nd.

The White City Quartette are doing a double act on each bill they play with James T. Powers, being Mr. Powers' main support.

NOTICE.

VARIETY is a five cent paper. It having been brought to our attention that some newsdealers, mostly out of town, are charging ten cents, we will consider it a favor upon any such occurrence being reported directly to us.

eign acts without having to recollect just where they will open.

Dorothy Russell will have a crowd of girls surrounding her when she next appears, but the billing "daughter of Lillian Russell" will be retained.

Earle Reynolds, the ice skater, will soon appear in his novelty performance on manufactured ice at the Hippodrome.

William Faversham's wife, Julie Opp, may appear in March. The accent is heavily on the "maybe" whether March or any other time. Faversham completed the preliminary arrangements to get the "vaudeville atmosphere." Who can tell? His contract rups for only two years longer.

Ida Carle, the woman agent, will bring over the "Empire Girls" to play in burlesque, opening at St. Louis in one of the Western Wheel houses. Miss Carle is hopeful that New York will be favored with a sight of the bunch in straight vande-

Hassan Ben Ali, whose troupe of Arabian acrobats were seen in the continuous houses in these parts not long since, writes from Tangiers that he will open a theatre the first week in March and is in need of American illusion and circus acts. He is now in Paris booking attractions for the new house.

March 5, by M. S. Benthem. She will use a collection of impersonations.

May Ward, the comedienne, has recovered from her recent illness and will open at Hurtig and Seamon's Harlem theatre February 19, after a 20-weeks absence from the stage. She was operated upon for appendicitis, and was out for the first time this week.

Karno's Mumming Birds will play the Dewey theatre on Sunday, February 18.

Nella Bergen will accept a week or so before opening in the new Sousa opera, provided she receives the asked salary. Hurtig and Seamon very nearly offered it.

Jacobs' Dogs played the Orpheum in Brooklyn last week. During the act Jacobs does a hand stand from a pedestal under which a dog sits. From the front it appears he is standing on the head of the animal. A woman in the audience one night screamed during this part of the act, leaving the theatre. Next day she reported to the Society for the Prevention of Cruelty to Animals. An inspector was dispatched to the theatre forthwith, and Mr. Jacobs required to explain, which he did to the consternation of the woman who had not waited the outcome on the stage, when the illusion is given away. (No press story.)

Mr. and Mrs. Robert Fitzsimmons. "A Fight for Love." Proctor's Fifty-eighth Street.

Some cog slipped and in place of the "thrilling melodrama" advertised on the bill, Mr. Fitzsimmons (looking like a boy prodigy in his makeup) saved the day with his bag punching, in which he showed lack of practice. He also made a speech on his entrance, which some in the audience heard, and he made a brave attempt at acting, in which he was not much worse than his wife, who sang three songs to help out. Mr. Fitzsimmons kind applause appeal about mothers is one of the finest bits of comedy that has been done in a long time. It is a pity that he does not intend it that way. There is some dialogue, but the punching bag furnished a better climax than the actors could have done when it broke from its rope and went sailing out over the audience. The act proved to be a strong attraction from a monetary point of view, and that is all that need be said. Chicot.

Gus Edwards' "Schoolboys and Schoolgirls." "Primary No. 23." Twenty-third Street.

After only a week out of town, this act appeared for the first time in the city at Proctor's Twenty-third Street on Monday afternoon. No indication of unpreparedness was discernible, and the songs, dauces and dialogue ran off in lively fashion to the generous applause of the large audience present, which took to the novel idea with avidity. A schoolroom scene is shown, with eight pupils, four boys and an equal number of girls, together with a "monitor," who questions the scholars to receive timely and laughable answers. The songs sung are brought out legitimately. Four musical selections were given, "If a Girl Like You Loved a Boy Like Me," "Pocahontas," "Two Dirty Little Hands" and "The Hurdy Gurdy Man." The stage management for the incidental business attending the singing of the songs is excellent and serves to bring the full effect of the numbers. All have pretty and catchy melodies. "Two Dirty Little Hands" and "The Hurdy Gurdy Man" were repeatedly encored. The latter song is sung for the finale, given with a hand-organ or "Hurdy-Gurdy" on the stage, with an Italian organ grinder. The girls are very youthful, and the boys are not, nor do not look, too old to spoil the atmosphere of a country schoolroom, which is the effect striven for and obtained. Herman Timberg, the youngest youngster, is the comedian, in a Hebrew impersonation, and gives promise of shining alone in the limelight some day. Daisy Leon is the "monitor" and leader of the "class." She appears to good advantage, with a passable singing voice. Gertrude Moulton would display a more than fair voice were she not in fear of the footlights. Minnie Siffley needs to have someone "make up" her face, she being too young to know how herself, and whoever did it for her doing a very inartistic job. Harry Junop and Dan Poris have a dance together which earns a couple of encores, while Allan Ralph, basso, should sing more and talk less. Don Leno staged the piece, which was a hit from the raising of the curtain, and will increase its possibilities with each performance. Sime,

NEW ACTS OF THE WEEK

Henri De Vries. Character Actor. Colonial.

The much-heralded Dutch actor, Heuri De Vries, appeared before an American vaudeville audience for the first time Monday at the Colonial. So much space has been devoted to this eminent artist by the press that a detailed description of "A Case of Arson," the one-act play presented, is not required. It is given in a condensed form, all the characters having been retained, but the time has been reduced from forty-seven minutes consumed when played in its entirety at the Madison Square Theatre, to thirty-two minutes in the present guise. Monday night it ran twenty-nine minutes. There are seven characters for De Vries to depict, and the guickest change is done in twenty seconds, the longest in twenty-seven. "Lightning changes" are not attempted, the faithful portrayal of each character in speech, demeanor and size being all satisfying. Mr. De Vries is a success in vaudeville without doubt, drawing packed and fashionable audiences to the Sime. Colonial daily.

Omar Singh. Illusion. Proctor's Twenty-third Street.

Omar has a Hindoo name, and calls himself "The Hindoo Yogi," but speaks English with such perfect accent that it appears difficult for him to give it an Oriental twist. The act has played out of town. It is more properly called "The Human Butterfly" and is on the order of "Aga," Mme. Hermann's "Rising Lady" and others of similar sort. In this instance, however, the woman, who is thrown into a hypnotic state through the incantations of the "professor," moves up and down and sideways. The usual hoop to dispel any idea of collusion is passed around the audience and afterwards completely over the woman. It does not prevent, though, the very noticeable lifting of the woman's skirts before she herself starts to rise when first leaving the stage. Also in suddenly moving upwards a sharp "click" is heard at the stop, which may have been produced by block and pulley. The act is well worked, but has been discounted through many predecessors.

Elita Proctor Otis & Co. "Kid-Gloved Nan."

Hurtig and Seamon's.

Edward Elsner is the author of this melo-dramatic sketch, and he also plays a part in it. It is far better fitted to Miss Otis than her previous offering. Built around a woman who has been forced into a career of crime and unable to resist the temptation to rob, finally trying to secure the jewels of her deceased benefactor at midnight to be discovered by a secret service detective (Mr. Elsner) who turns out to be her son by the presumed husband who started her Sing-Singward, the explanations arrive thick in the finale, allowing Miss Otis an opportunity for a finer bit of restrained acting. It isn't quite made clear who Mrs. Foley (Eva Randolph) is or what Nan is prowling

around the house at 12 o'clock at night in ball costume, but the playlet is very dramatic and telling. Miss Otis has a part that suits her, and which will please vandeville. Mr. Elsner plays the detective in good style, and Miss Randolph as Mrs. Foley had little to do. The recital of Nan's past life takes too long, and it would be foothardy for any officer of the law to threaten a criminal to "shoot from my pocket unless you drop that gua before I count three," when the other gun is pointed straight at him. The playlet wili be well liked wherever given.

Rhoda Royal. Statue Horse. Proctor's Fifth-eighth.

A circus act, the horse is just becoming used to the stage. It is worked on the lines of Chester's dog, though the animal has not been trained to absolute rigidity of pose. The poses are shown in the arch of a black cloth. The pedestal is set so far back of this opening that those in the boxes and at the sides of the house see but half of the horse. With a better setting the act should prove a serviceable attraction. What it now needs is stage showmanship.

Chicot.

Mattie Keene and Co. "Bamboozle." Pastor's.

"Bamboozle" was written by Ella Wheeler Wilcox, which is easily understood after a passion poem is recited by Miss Keene. The action of the piece takes place in the editorial office of the "Arizona Blade," The editor of that sheet has "roasted" Tom Welcher (Percival T. Moore), who calls at the office to "clean up." Miss Keene, as the writer of the scathing article, deems it best not to divulge her identity as the editor until she has Mr. Welcher within her feminine toils, which is easily accomplished. Mr. Welcher hears the truth, he is beyond recall, and the object of the editor's attack has been gained, she having gone West for "a man," and selected Welcher as the victim. Two other characters appear, Helen, a typewriter (Miss M. Lawson), and Mike, a porter (I. II. Phillips). Neither have a great deal to do. Mr. Moore played a typical Westerner, without exaggeration. and Miss Keene gave a breeziness to a part written for her. The audience enjoyed the play very greatly. Could more details of a country editor's tribulations be substituted for some of the nunecessary by-play it would be more humorous. The program says "Time-Present." A calendar on the wall showed "April 7." Sime.

Louise Powell and Robert Cottrell. Bareback Performers. Proctor's Twenty-third Street.

Direct from the Hippodrome come this pair of bareback riders to vaudeville, giving one of the prettiest "ring" acts seen in the varieties for many a moon. The act at the big place of amusement aroused much comment, and it will as much, if not more, in its present field. "Performers" on a horse describes more accurately

than "riders," Mr. Cottrell doing turns and twists over and around Miss Powell while she stands astride two horses trotting around the improvised ring that holds the attention. The program states, "Only vaudeville appearance in New York," but that all depends.

Sime.

Hayman & Franklin. "A Suit for Divorce." Pastor's.

A comedy sketch without the author's name given, based upon a Hebrew calling at a lawyer's office. While there waiting for the attorney a woman calls to institute an action for divorce against her husband. Mistaking Cohen (Mr. Hayman), who hails from Baxter street, for Co-han, the lawyer, the complications in dialogue are cleverly put forth, and drew considerable laughs. There is a legitimate finale to the sketch. after which Hayman appears alone in one with some parodies which are well written on current successes, and catches the house. The operatic finale is the finish. Hayman appears to much better advantage in this offering than in the former one, "A Matrimonial Agency." He is the simon-pure "kike" of the class met with every day. The make-up as a Hebrew is excellent, and did he give more strict attention to the dialect, preventing the lapses, nothing would be desired. Mr. Hayman as a Hebrew impersonator would be an instantaneous success as a single entertainer.

Parker & Burke. Illustrated Songs. Pastor's.

This is an act evidently controlled by one umsic publisher, no other songs being sung excepting those published by him. The slides are poor, and look like "ringers," particularly in the first selection. The singer's voice is a baritone of fair quality. but in the last number becomes a tenor through the high pitch. No act of this kind can succeed by holding to one catalogue, whether on the music publisher's payroll or not. As the act was number two on the bill, presumably the perquisite received for "plugging" became necessary. A better opening will not be had until more progression is shown. Sime.

Theo. & Camille Le Jess. Contortionists. Pastor's.

 Λ contortion turn of more than medium quality. Two or three new tricks were shown, the first in a box about one foot and a half square, where the man lay concealed. a la the Hindoo basket trick, and two others on the rings. A curtain before the apparatus is unnecessary. Quicker action is required. This act could be built up to something important by some one of experience taking it in hand. Sime.

Lovello. Ventriloquist. Pastor's.

Appearing for the first time in the East. Lovello has assumed a name quite similar to a well-known artist (Trovollo), whose specialty is also ventriloquism. A statement of this case appears in the news columns in this issue. Lovello would have shown judgment had he been content to re

main upon the smaller circuits until such time as he could have come into New York with at least respectable-looking "dummies." Four are used, not one of which is presentable, and the handling is extremely bad, spoiling whatever effect might be obtained through his ventriloquial powers, which are far from perfect. The movement of the mouth, always open, is easily detected. Some of the talk has been taken from other acts of this character Mr. Lovello will do well by being content to remain unknown to fame until he can present a better offering in every way.

Sime.

Geo. Backus & Winona Shannon. "The Dress-Suit Case." Pastor's.

A comedy sketch by Geo. Backus, one of the players, and Green Thompson. The theme is mistaken identity, and the sketch followed another having the same idea as its base. A short recital of a horse race was preceded by Carew and Hayes in "The Derby Race," which took the edge off of Miss Shannon's description, but the sketch scored notwithstanding these drawbacks. Miss Shannon was winsome as the pretended Quakeress, and Mr. Backus gave a humorous impersonation of a clergyman. One song only was sung, and there is no dancing. While it will never become famous as a fummaker, as it is, it will do. Sime.

Boyle, McCarthy and Company. "A Cyclone." Hurtig and Seamon's.

"A Musical Farce," the program says so, but the program is the more positive in the matter. The scene is laid (on the program) at a railroad station at Great Canyon, which is in the West somewhere. On the stage, the nearest to Great Canyon the players got was the entrance to Central Park. A drop should be purchased immediately if it is expected that the life of the sketch will be long enough to warrant it. Four people take the different characters, including Charles II. Boyle as a stranded actor, and Hattie Sims McCarthy, a ranchman's daughter. Miss McCarthy sings and while doing so, you don't mind the rest. There is a little dinner party outside the station "on the lawn," where a "prop" turkey is bundled around to gain futile laughs and also a trick bench which slides and tips over. Hugh Cameron is a telegraph operator who yells "64" instead of "23," otherwise acting very badly, and Flore Theresa is the waitress. The audience did not like it, and on Tuesday night, no encore was received. It will have to be entirely rebuilt to pass. An intimation of a cyclone was brought out through the flashing of the side lights, and the shaking of the wings by stage hands. That was really funny, whether intended so or not.

Sime.

Leona Stevens. Songs. Gotham, Brooklyn.

Rather promising was Leona Stevens, one of the tryonts at the professional night at the Gotham last week. Miss Stevens suggests Nora Bayes in her work until she tackles imitations and fails woefully. Mimicry is not for her and if she

does it again she should be spanked. The audience showed very clearly what they thought of them. If she will stick to songs and pick out three or four better suited to her vivacity, Miss Stevens will be a welcome addition to the small act class. She gives great promise, but she needs the stage management of some one experienced in vaudeville matters.

Chicot.

Eugenie Castelli. Imitations. Gotham, Brooklyn.

One of the professional trials last Friday was a woman announced as the French-American actress, Eugenie Castelli. She alleges that she does imitations of Sarah Bernhardt, Blanche Walsh and Anna Held. It is not apparent from her work of the other night that she does so. She read the lines of bits from "Camille" and "Resurrection" and sang a song that Miss Held sang, doing all very badly. She in nowise suggested the intensity of the tragic work nor the chieness of the singer. while the effect was further spoiled by a dress in miserable taste badly worn. Miss Castelli's stay in vandeville will not be an extended one. It has probably ended

Chicot.

OUT OF TOWN

Three Seldoms.
"Posture Act."
Orpheum, New Orleans.

The Seldoms are an importation of the Orpheum Circuit, and claim to be the originators of the "Plastic Statuary Pose." They use a large black cloth and three pedestals measuring about 3x4, which they place together while doing "groups." Their act is similar to that which the Faust Brothers were doing some ten years ago. The act went big with the Monday nighters, and "they're a knowing bunch."

O. M. Samuels.

Dave Lewis & Co. "Working For Two." Musical Comedy Sketch. Utica, N. Y., Orpheum Theatre.

Dave Lewis and his company of musical merrymakers open in Utica this week. Supporting him are eight girls and two comedians. With the company he presents a musical comedy sketch called "Working for Two." Dave Lewis, as a shrewd Hebrew, does excellent comedy work. He has a number of new songs that are well rendered. The skit deals with the fortunes of a music half singer (Miss Jeffries) and her lover, a New York clubman (E. Spencer Lewis), and has many amusing situations. The plot is flimsy and somewhat inconsistent, but not unlike many more pretentions musical productions in that respect. The act as it is has many rough spots, and is somewhat in need of stage management. The girls are good singers, and make a change of costumes from evening gowns to a burlesque evening dress similar to the one worn by Mr. Lewis.

Setab.

Fred Thompson, of Thompson & Dundy, and Clifford G. Fisher, of Marinelli's, are expected to arrive here on the 17th, having sailed on the same boat—not so large—but still large enough.

IS KEITH FRIGHTENED?

B. F. Keith appears to have taken personal charge of his firing line. The rapidity with which S. Z. Poli is annexing sites and theatres, together with others who book through the office of William Morris seems to have caused Mr. Keith some thought.

Some years ago, Keith was a power in vaudeville, but of recent date, his star has been in the descendant, other managers, willing to engage large acts and pay for them, forging to the front.

Keith in an endeavor to retain his standing is seeking the aid of the opposition houses in towns where the Morris' combination hold theatres—with a view of inducing them to come into the Keith Booking Agency, and receive the benefit of its advantages as set forth in glowing terms by the master mind himself, and his first lieutenant, E. F. Albee.

Keith made it his personal affair one day last week to call at Hyde and Behman's in Brooklyn. Henry Behman was exercising his horses at the time, while Richard Hyde was out of town. Mr. Keith did not try to see the show. Wm. T. Grover, who has two vandeville theatres in Brooklyn, besides a summer one at Brighton Beach, has been engaged in close conversation several times by Mr. Albee.

In the Keith office, the statement is made "that any good act can be given sufficient time, with a 'repeat' to carry it through the year." That is rather indefinite, but implies the Orpheum circuit, which decides for itself. Were the Western people to say "yes" to a combination——.

BIG ACTS FOR BURLESQUE.

Arrangements have been made by the Columbian Amusement Company (Eastern burlesque "Wheel") to play headline vaudeville acts in their houses as special attractions. No limit has been placed on price. Should the opposition "wheel" follow suit, it will create an exceptionally increased demand for big acts, about 70 houses being in operation throughout the country, mostly all in direct competition with each other.

AMONG THOSE, ETC.

Among those present at the opening of the Sloan-McGraw billiard parlors were Frank Keeney and "Wallie" Hyde. Al Fields closed the show, drifting in just as they were turning out the lights. Major Doyle says he was there, too. The Major plays billiards on stilts.

NOT THERE.

It was announced that Harry Thompson played one performance at Proctor's Newark last week. Thompson says that he was playing a week's engagement with his physicians.

THE TELEGRAM AGAIN.

The Evening Telegram of Thursday begins trouble in this fashion: "When Arthur Prince came here from London a few weeks ago, he was booked at a weekly salary of \$125, etc." Behave!

GREENE AND WERNER "LEGITI-MATES."

Greene and Werner, "The Babes in the Jungle," will travel in the legitimate next season as the stars of "The Missionary Man,"

TROVOLLO-LOVELLO.

Appearing this week at Pastor's is a ventriloquist calling himself "Lovello," which is closely akin to Trovollo, the name of an artist who has, by steady application, created a reputation for himself as a ventriloquist, and whose name "Trovollo" has a commercial value.

"Lovello," when seen this week by a representative of Variety on the stage at Pastor's Theatre, as he was about to appear, said that this was his first appearance in the East, having appeared previously in the West under the same name. Asked to produce a program bearing that name, he replied he had not one with him.

Upon being questioned as to whether he knew of Trovollo, and why he attempted to trade on that name in the same line of work, he replied:

"I have heard of Mr. Trovollo, but do not consider that I am injuring him in any way by using my present name, which I think I am entitled to. My own name is E. G. Lovering, and 'Lovello' was the nearest I could approach it for stage purposes. If Mr. Trovollo objects to my using 'Lovello' I will drop it."

The last statement of Mr. Lovello's about dropping the name if Trovollo objected being repeated he verified it, and the matter is now up to Trovollo himself.

FRANCIS WILSON'S NEW OPERA.

Francis Wilson, the comic opera comedian, has commissioned the building of another opera to follow "Mountain Climber," now in rehearsal and which will shortly be produced. The new opera will follow it in the spring or early in the fall. Gus Edwards was invited to Mr. Wilson's house in New Rochelle during the past week, when the contract for the musical numbers for the new piece were placed by Mr. Wilson with Mr. Edwards, and they will be published by the composer's firm.

RICE AND COHEN TO TRAVEL.

John C. Rice and Sally Cohen, who are now amusing out-of-towners in "All the World Loves a Lover," will go abroad this summer, visiting the watering places of renown, and touring Europe thoroughly. Several offers have been received for their appearance on the other side, but Mr. and Mrs. Rice have resolved to have a pure vacation while away.

Providence, R. I., Feb. 9. -A report has been rife the past week here that a new vandeville theatre would be built before next fall by a former well-known New York manager. It will be in direct opposition to Keith's theatre in this city, owned by E. F. Albee. Chas. Lovenberg, the Keith resident "janitor," has become so cordially disliked in this town in addition to the quality of the bills presented here lately, that a new house, with any legitimate pretense of attracting patrons, would sweep clean.

Allie Gilbert, who has been in retirement since her marriage to William Loraine some three years ago, will be seen in vandeville next week, when she will open at Reading in a new sketch, a girl act to be called, "Allie Gilbert and her Summer Girlies." Miss Gilbert was one of the prettiest of the old Weber and Fields chorns. William Loraine wrote the music for "Peggy From Paris."

Shows of the Week = = =

LEONARD REBOOKS.

Eddie Leonard has been booked back through the Orpheum circuit, through Jack Levy, for 21 weeks. These weeks are the same that Eddie so thoughtlessly threw up last fall. Leonard went West, and finding that he was not so prominently billed as he thought his position and standing in the profession demanded, made strenuous objection and ended by turning his back on the Orpheum payroll and coming back East. Leonard is to play eight weeks in Europe in June and July, and then will begin his Western engagement in San Francisco July 30.

NOT IZZY-WAS HE?

Fred Ward, of Fields and Ward, says that he was in a fight the other evening. He shows a hand covered with at least ten cents' worth of iodine to prove it. According to his account he was in the Pabst at the Circle with a friend named Townsend. A man at an adjoining table had the same name—also a girl. He imagined that Ward was seeking to attract the girl's attention through the repetition of his name and struck out. Hence the hand. Ward says that the other was a Yale student.

GOOD-BYE, ARTHUR PRINCE.

Arthur Prince, the English ventriloquist, who has been more talked about in his short stay here in the East than any foreign artist who ever reached these shores, returns to London immediately, where he will play the Alhambra and Palace Music halls together. Mr. Prince will return here in July to fulfill a nine weeks' engagement on the Victoria Roof, again returning to England, reappearing over here in the fall for an extended engagement at an increased salary.

WHY NOT THE BRONX?

There has been no progress made on the vaudeville theatre which was to have opened in the Borough of the Bronx long ago, and some astute manager will step in the first to avail himself of a desirable location. The Bronx is a favorite auto ride for F. F. Proctor and William Morris.

BIG DOINGS AT THE FREUNDSCHAFT

Henri Du Vries made his real vaudeville debut at the entertainment of the Freundschaft Verein Sunday week when his play "A Case of Arson" was the feature of a bill remarkable for its general excellence. Among the other turns booked by Gottschalk and Alpuente were Frank Lincoln, Aimee Angeles, Gould and Suratt and Paul Cinquevalli, a bill that would make a hit anywhere.

Helena Frederick, who left vaudeville recently to take the place of leading prima donna with the Tivoli Opera Company in San Francisco, passed through New York yesterday on her way to Memphis, Tenn. She will rest there for two weeks or so and will then return to the vaudeville houses in this vicinity. She has been ill for some weeks.

Margaret Ashton still continues to please the English.

HAMMERSTEIN'S.

Arthur Prince is making a hit to be proud of at Hammerstein's this week, where he is a hold-over. Few artists play more than one consecutive week at this house-though repeats are frequent-and Mr. Prince has cause for pride. It is annonneed that he is coming back next season. If he does he should bring with him a special set showing a ship's cabin. As it is, working with any interior set the house has, the fact that he is aboard ship is not made apparent. This, of course, does not alter his ability, but correctness of detail would aid in the creation of an effect. Jack Norworth is making one of the real hits with his College Boy talk. He has a new verse in his owl song on the Yerkes marriage that caught the house and most of his jokes landed in the applause center. There was another college boy on the bill for the Simon-Gardner sketch was one of the features, and the audience heartily appreciated the rough-house features. It moves with the velocity of an express train, but it is a pity that they do not excise some of the bits wherein Mr. Simon very nearly loses his clothing. Feminine lingerie is all very well in its way, but masculine underwear is a different thing. Burke, La Rue and company scored something of a hit though not as much as would have been their share with a smarter finish. Mr. Burke has cut out the Hebrew impersonation and parody objected to last week and the act is improved to that extent. A quicker dance would serve well at the close, but Miss La Rue is too quiet in this department. Possibly the weight of her skirts prevents quicker action. They are clumsy in the extreme and should be replaced by more graceful garments. Aimee Angeles did her little imitation and dancing stunt. It does not make a full act and she should either add some imitations or extend the dancing. She should drop the Templeton imitation and put something in its place. She had competition in her imitations for Lillian Dougherty, of the "Society Belles," imitates both George Cohan and his wife. Miss Dougherty leaves it an open question as to which is which. She does some good dancing, however, and the act is a pleasant one with four willing working girls as a background. Willie Gardner has some skate dancing that is above the average and Carlisle's dogs and ponies work to very good effect. The act is diversified and with the exeception of the talking pony no animal is worked enough to tire the audience. The Four Lukens show their casting act with a double loop-the-loop at the close. They have a good trick in a double somersault from one to the other of the bearers that failed twice the other afternoon, but which won the more applause on that account when it was accomplished on the third try. It makes a very pretty act. There are the pictures to round out a thoroughly good bill.

When Ted Marks was in London last summer, he was asked by a native how and what the Hippodrome over here was doing. "Nothing to it, deah boy," replied Ted, who acquires the English style immediately he strikes the gang-plank. "The White Starline, yon know, is going to run special excursions over. Really, old chap."

KEITHS

On the surface it would appear that the Keith management is on more friendly terms with the fire than the police department, since Harry Houdini alleges that he was not permitted to break out of the cells at the Mercer Street Station House. and made that excuse for the presentation of the box trick which was put on Wednesday evening. It drew an audience that packed the side aisles two rows deep, but the fireman on theatre detail went stone blind and did not notice it. Houdini performed this trick while playing at the Williams houses, but down town it was a novelty, and the audience watched the work with interest. He was in the box nineteen minutes, during thirteen of which he was shielded by a cabinet. Apparently the box was without preparation. There is no reason to believe that there was collusion between Houdini and the clothiers who furnished the box beyond inducing them to stand for the other end of the fake challenge. Six air holes, three of which are bored in either end of the box. furnish the solution of the trick. Some of these days a smart committee will bore holes in the sides instead of permitting one of the assistants to bore the holes in the end, and there will be a failure. As it is, the trick stands the best thing Houdini does, and it possesses far greater interest than the handcuff work. Most of the money must be going to Houdini this week, for the rest of the bill is of poor quality. The Maccarte sisters have some good tricks on the tight wire which is but a fourth part of the act. The rest could well be displaced by wire work. The Quigley Brothers have a lot of good talk in their act, and some few old jokes. The rest of the talk makes the aged conversation seem more shabby than usual by comparison. Fosaire and Doretto were down to close the show. but go on early instead. Rice and Prevost do the act very much better than these two men do it. Katherine Bloodgood sang three songs, one of which, an old timer, made a hit. Her voice is not as good as when she first came into vaudeville. Henry Lee, in his personation act, was as good as usual and put in Col. Mann to show his enterprise. The act is splendidly worked and scored strongly. Gallegher and Barrett have their old sidewalk conversation in an interior setting. They should forget the Iowa and get some new stuff. Lillian Shaw made a hit with an imitation of Katie Barry for no apparent reason. She also had some earlier work that was better. Redford and Winchester have a lot of work that was good when it was in other acts. Their powers of observation are much better developed than their creative ability. The act will not please until they get at least a small percentage of original stuff. Sommers and Law have some talk on autos which lacks even a spark of spirit. Minnie Harrison sings to the very evident delight of her mother, who stands in the tormentor and smiles out at her, while Mignon Auburn and Company traduce the memory of Wilson Barrett by attributing to him a sketch quite as bad as anything of the sort seen this season.

Mrs. James Brown-Potter will appear here in '07. Published for the nine hundredth time.

FIFTY-EIGHTH STREET.

One of the biggest houses of the season was the matinee story at Proctor's Fifty-eighth street Monday afternoon. The attraction, Fitzsimmons, will be found in the New Acts department. Among the others the honors went to the Long and Cotton combination, which was easily the best thing on the bill. There are many clever points in this work, particularly Miss Cotton's imitation of Mrs. Fiske, which gains in finesse each week. The Italian finish is susceptible of improvement in text, the lines are labored and are wanting in snap. De Witt, Burns and Torrance have an act that shows a deal of good work. Some of the acrobatic work is performed with a celerity that is most commendable, but there is an occasional lapse when the two men work almost like amateurs. They should seek to correct these slips, for the other work is capital. Charles Burns does what is practically an entire perch act in less than three minutes and this is by no means the only good feature. Miss Torrance should be given something more to do; she figures too little in the act. Her dance was spoiled Monday afternoon by an unintelligent lamp operator, who completely lost himself in the imitation of a motion picture shutter. Between the lamp man and the leader of the orchestra (who should at least try to keep awake on Mondays), they spent an unpleasant twenty minutes. Hoey and Lee won the crowd with their parodies. The themes of these are no longer new and they would fare better with the lower floor did they offer a newer lot of ideas, but there was no question as to their hit with the gallery. George Wilson did not fare so well. That same gallery wanted him to go home and were not at all backward in telling him so. Mr. Wilson should waken to the fact that he is sadly in need of modern ideas. He has stuff and a style that was all right twenty years ago, but it has been years since the old minstrel work has been found suited to vandeville needs. Because Mr. Wilson talks words and by his own laughter seeks to create the impression that he is a humorist, it does not follow that he is. McMahon's Watermelon Girls made a hit, as usual, the best thing in the act being the finish, in which they stow themselves in the huge watermelon at the rear of the stage. It is a contortion specialty that puts in the shade Zutka and similar acts and provides an effective finish. Mr. McMahon should claborate the essence dance and cut the singing a little. The essence is all too seldom seen nowadays. The Herras troupe replace the Agoust family. The women dress in wretched taste, but there is some good work shown, though the act is capable of being improved. There was the Newsboys Quintet and Rhoda Royal, who is seen in town for the first time. The act has good material, but for some reason the schedule is upset and the bill is lacking in character in consequence.

The four Milons, who were requested to return the cost of their transportation home to the Hippodrome management when they closed there, have been offered more time at "The Hip." even though they did not comply with that request.

= = = = By Chicot

HYDE & BEHMAN'S.

Smartness is always the quality of the Hyde & Behman bill and this week's show includes plenty of comedy; Cressy and Dayne lead off the list with their sketch, "The New Depot," which is one of "The Village Lawyer" series and clever. Miss Dayne gets one good speech and handles it well but for the better part she simply feeds Cressy his lines. Mr. Cressy has the trick of making his points without the aid of a sledge hammer and his quiet reading of his lines is in refreshing contrast to the more violent acting of others in similar work. The Elinore sisters have a lot of new talk and some which should be replaced with newer material. The act as it stands does not give Kate Elinore her share of the work. She is better when she is talking to the audience than when she talks to her daughter. She is always certain of a bull's eye hit, but with more and better material she could command even greater applause. May Elinore looks dainty in her boy's dress and shows a new page's costume that reminds one of the late Bessie Bonehill. Carlin and Otto have changed some of their talk and now this department is more on a par with their capital parodies. It would pay them to leave out the talk and use more parodies if they can get more of the same sort. Men who can write or purchase parodies that are clever and original are rarities and these two men have some of the best now being sung on the stage. They are crisp, to the point and are not new versions of old joke material. Dorsh and Russell are working on their musical act all the time and manage to keep the act up to a proper freshness. They are better musical performers than the average and so make a double appeal. Paul Conchas was in trouble Monday evening. All jugglers are subject to off days when they drop things, but when Conehas begins it the people hurriedly vacate all rooms under the stage. It is one thing for a man to drop rubber balls, but when the Krupp shells begin to slide from their supports, the men who hold life insurance are thoughtful of their companies. Carroll Johnson has at last changed his recitation. There was a belief that if he ever forgot the story of the prize fight he would be forced to leave the stage. He is doing a racing story now. but the trouble is that he has picked out the poem which in slightly altered form is being used by Carew and Hayes. He should make another try for one not so familiar to vandeville audiences. It would be better still if he forgot the recitation habit entirely and went in for songs and dancing. Sailor and Barbaretto have a nice little singing act spoiled by the last song in which Miss Barbaretto makes faces at the audience in the belief that she is demonstrating her flexibility of expression. A new song would be vastly better. When Miss Barbaretto can sing as well as she does she should be provided with a more suitable selection. Both are clean cut and effective. The Kennard Brothers do some good and some bad acrobatic work. By cutting out the bad they could build up a good act. It is to be hoped that they do so.

GOTHAM.

Over at the cemetery end of Brooklyn, where Percy Williams runs the Gotham, the cold weather is having some effect on the attendance, but a good offering brings out paying crowds. The Red Raven Cadets have the top place on the bill and offer a fair act which shows a larger proportion of good looking girls than any other girl act to strike town this season. The act was recruited out West, which may account for the new faces. They open with a march drill in close order in which they touch to the file leaders, but do not always keep perfect alignment. There is an over long display of gymnastics with guns which should be cut in two, and there is a doubletime drill and a wall scaling. The last is a pitiful farce, for the wall is covered with battens and even then the girls climb as though they wore tight shoes. An escalator should be provided if they desire to retain this feature. The guns carry heavy blank charges and several rounds are fired. This is trying on the nerves of audiences in which women predominate. It would be better to simply use shells provided with percussion caps, but no powder charge. George W. Monroe is offering some new talk about where he got his automobile. He should take that routine over to one of the cemeteries and see that it is buried deep. It is quite the nastiest thing heard at a good house in the past year. He made a hit for all of that and staved on twenty long minutes. Lawrence and Harrington have a new act. They, of course, retain the old tough features and the Seeing New York song in addition to a new one made up of the names of proprietary foods, medicines and whiskies. It is not clever. The dialogue lacks sprightliness, though the finish is good. A little work on the early talk and some new songs would re-establish them in favor. Leo Carillo has some capital Chinese bits in which he uses both "pidgin" and real Chinese. He should hold to this end of the act and the auto imitation and not tell us how it sounded when he used to chase chickens on the farm. He gets away from the rest when he does the Chinese work and he should stay in a field where he has plenty of room. Alburtus and Millar open the show and the audience here liked the comedy. It will not be good comedy until it is more carefully worked. Couture and Gillette have a capital acrobatic act not alone showing some good work, but some comedy that does not tire because it is away from the labored stuff usually found in acts of this description. Mr. and Mrs. Harry Thorne hold to "An Uptown Flat" and still gain laughs, though they have lost their finish, which now works so slowly that it permits the impression they have made to deaden. They have been doing it for so long that they are to be excused for not taking an interest, but there is no excuse for not getting a new act when they must know a lot of old-timers. The Dixie serenaders, six negroes, hold the stage for twenty-eight minutes. One of the men sings a solo for which he should get six months. The rest of the time is occupied in chorus singing and a small minstrel show. The act is only of a fair

Call Poli's no longer "the Peanut Circuit." He is now among the "live ones."

BOWERY.

They have the frankest sort of a show at Miner's Bowery this week. It is called the Star Show Girls and other things, but the one mentioned is the official title. The two farces just escape being good but failing that are not even half good and are entirely dependent upon suggestion for the laughs. The free and easy conversation is a shocking thing, and throughout the dialogue are scattered unprintable bits which do not add to the cleverness of the show or even to the laughs. The olio is a careless sort of thing with two sketches following each other and a dog and pony show on the program, but not on the stage. One would not be surprised to learn that the animal protecting society had interfered for the sake of the ponies' morals. The act to make the biggest showing was Ten Brooke, Lambert and Ten Brooke. Lambert is both a pianist and violinist of ability, and he played a long selection to the entire satisfaction of the gallery, though as a rule the boys above do not approve of good music. His piano gymnastics established him in greater favor and he may be said to have scored what hit there was. Ten Brooke tried hard to be a comedian and the young woman displayed a voice of clarity, though of no great expression. The Toreador trio might have had a good act once. The better part of it was good when Junie McCree played it his second season east, but it has gone back badly since. An idea is borrowed from another good act when they take a suggestion from "The New Coachman." Marie Croix played the part of the wife with little animation and less interest. She seemed to consider it sufficient if she read her lines. Victor Vamont played wildly in his endeavor to suggest the jealous husband, and Charles Nichols started out well as the "dope" fiend but dropped the character before he finished. With a little more care the act might be made much better. The lines should be pruned to give quickness of action and much should be eliminated. Carney and Wagner had a singing and dancing act in which they worked so hard that they were off in five minutes. The dancing is not of the best, but it was the one spot of real briskness in the entire show. . Nolan and White had a sketch crowded with suggestive remarks. They had not even an unclean cleverness to warrant their use, but it saved thinking out some good jokes. The best thing the company did was a gun drill and fancy march. There were evidences of careful training, but the marching lacked precision, largely because the girls refused to guide on their pivots. They appeared to imagine that so long as they did not absolutely drop behind it was all right. There were several song numbers that pleased, and John Cody, who was out of the olio was good as a Hebrew, except when he talked. The girls need a few new costumes, but they are a fairly personable

Coram, a foreign ventriloquist, is coming over through the agency of H. B. Marinelli. "He's good, but doesn't class with Prince," so says Marinelli's office here.

CORKS AND GRAU.

It was a very quiet Human Corkscrew that slipped into his old place at the table last week. He looked wistfully at the brimming seidls but said nothing until the head of the table nodded to the waiter. When it came he gulped thirstily and settled back with a sigh of content.

"I was out with a show," he said suddenly. "I was to the Nelson Theatre, Springfield."

"We told you if you kept plugging you'd get it," declared the head of the table, encouragingly.

"In the neck," assented Corks. "It was one of Bob Grau's shows. Say, that man ought to be the president of an insurance company. He's too good to be piking round in vaudeville. I bet if he was in his proper place they'd never investigate him. He'd just talk nice to the committee and they'd apologize for taking up so much of his valuable time.

"When he booked me I remembered a time before when I had to come back on my scenery and my real Eve's living picture suit. I mentioned the fact to him, but he showed me how a combination of unforeseen circumstances gave him the hoodoo, and I was sorry for him. He added the old sixty to my contract, too, and made it two hundred. He could have made it for a million just as well.

"Anyhow, I fell for it, and so did a lot of others, and we worked hard while Grau sat in his office and smoked. I don't know what he smoked, but I'd give an I. O. U. (his I. O. U.) to find out. If I could get some of the same I'd be able to talk Percy Williams into giving me his circuit.

"Not for me the sad face, though. I was foolish beyond belief, and I think the experience has cured me, but I bet you that he could talk me into the thing again and I'd go out in the same childish belief that I'd get what was coming to me. I would, too, for the glad hoot is coming to any fool what goes up against the same brace game more than once.

"What chance have you got to get back at him? He doesn't keep it where you can find it, and he knows it and just chuckles. If that variety performers' organization ever comes off I suppose Grau will land in a place where he can write one letter every second week instead of keeping the Broadway hotels poor using up their stationery, but in the meantime there's some of us who need money and haven't got it and one man whose got it and don't know how to use it.

"And next time it will be just the same way. He can start out a show over the same route next week and he can get good people to fall for his talk, and they'll come home sore and poor, and do it all over again. Next time I see him coming I'm going to stuff cotton in my ears and run like the devil." Then the fresh seidls came and Corks turned to other topics.

R. A. Roberts is somewhat miffed over the action of the stage hands at Proctor's Newark theatre returning his tip to one of his own property men. As Mr. Roberts carries three men, handling all his material, there is no necessity for "tips" wherever he plays.

Shows of the Week = = =

THE OFFICE BOY ON BURLESOUE.

"I've been to see a burlesque show," said the Office Boy as 1 wandered in the Agent's Office,

Asked how he liked it, the Boy said apologetically:

"It's all right. I don't see where the kick comes in. What do you want for fifty cents? There's no other show in town where you can see such freedom on the stage, and you get the real old stuff from the days gone by. Burlesque is all right in its place, and its place is just where it is,

"It's keeping a whole lot of joints from doing business. A fellow can go to a burlesque show and see the girls, and suppose he does hear a 'raw' one once in a while. It doesn't hurt him or it doesn't hurt auybody else. If the unnuagement will stand for it, that's all that's necessary.

"There's people that been going to burlesque shows for years, and they don't want any other kind of amusement. They get the girls and vandeville for one price, and once in a while you strike a real comedian like Charlie Robinson in the Colonial Belles. There's a fellow that's pulling down a Broadway comedian's salary in a burlesque company, and if they can afford to pay like that, I guess there's money in the business all right.

There's some shows on the road that's making big effort to give a good performance, and they are succeeding. You know there's quite a rivalry between burlesque managers to give the best show. And it's beneficial to the business. Once in a while you strike a company that's so bad you can't sit through the whole of the performance, but there's a good many shows out that you are sorry when it's over, and just as leave sit through it again the next night.

"There's been a big improvement in the burlesques, too, and the acts in the olio in a good many shows get big money. They paid DeLoris, the sharp-shooter, \$450 a week and transportation. You can't say it's a cheap show that will hand out a bunch of the green like that to one man. Of course, there are two combinations, or 'wheels' which may have something to do with the betterment of the business, but it's got to last now that it has begun, for they will never be able to drop back, and still draw the money.

"They are dressing the shows pretty swell nowadays. You can see some costumes that make you sit up and take notice. The girls inside the dresses know how to wear them, too. I saw a girl in a burlesque troupe not so long ago wear a dress with a train to it, and as she walked on the stage with a swish, she could have given points to Viola Allen.

"The shows are all right. They are getting so good that they are really giving too much for the money. You hear a lot of growls about 'old business' and 'horse play,' but you have got to give it to 'em. Most of the buylesque audieuces don't think they are seeing a real show without it—and the tights. Don't overlook the tights. On the level now, don't you like it yourself? Let's go up to the clircle together some night and see the show. You will be surprised to see the swell people who go there every week.

"I wouldn't be surprised to see the bur-

SHORT TALKS TO ARTISTS.

The Misses Tyce and Jermon are at Pastor's. Please, Miss Tyce, when the bank account has accumulated sufficiently, purchase a becoming gown, and "stake" some masquerader to that hideous one you are now wearing.

Adams and Drew should remember that they are now out of burlesque and tone down their parodies accordingly.

John Osborn, of Osborn and Wallace, you ought to know better than after giving a sketch with no music in it to appear in "one" for an encore with musical bottles. The bottles are bad enough in any act, but in yours, they lead the audieuce into the belief that they were mistaken in thinking you a comedian.

The World's Trio playing with "The Blue Ribbon Girls" are using the same opening and almost the entire act they have been presenting for ever so long. It is not even uew to burlesque. If Morton, Ryan and Wood can't think out something better, it would be preferable that they copy from some "girl act" now in vaudeville, using that as long as they remain in the minor division.

It is suggested to Elita Proctor Otis that the finale of "Kid-Gloved Nan" be changed to a reconciliation. In vaude-ville or elsewhere, an audience does not wish a sad ending to a story, and it is harmful to the applause to see a son for-give his mother on the promise that she reform, placing her on probation pending ber good behavior. Have the son for-give and forget at once, uttering an exclamation of thanks that he has at last fulfilled his heartfelt desire in discovering his mother, regardless of who or what she is. That may get a "hand." The present finale may sometimes receive a hiss.

Eleanor Falk is appearing at the Twenty-third Street house this week, and ou Monday afternoou virtually encountered a "frost." It was nothing else when compared to the reception formerly enjoyed by this singer. It has been reported in the past. Miss Falk, that you declined to use any song you were not paid for singing by the publisher. Some of the selections you are now giving tend to bear out this statement. You are also growing careless of your dancing, doing very little of it, and that much with no ginger. Although second on the bill that is no excuse for the little applause received. If you desire to recover your former prestige in vaudeville, it behooves you to look around a bit, accepting the musical numbers you know are meritorious. The increased reward you will receive weekly will more than recompense, what may be lost through music publishers' gifts,

During the week someone called up the Commissioner of Licenses to inquire if B. F. Keith had taken out a license as an agent. The Commissioner informed the inquirer that he had not, and to forward his complaint in writing when it would be investigated.

lesque shows become a fad, the same as vaudeville. No, I'm not dreaming. I know a whole lot who would like to go more often than they do."

PASTOR'

After the new acts were separated from this week's bill, not a great many remained. Mattie Keene and Co. in "Bamboozle," Hayman and Franklin, Backus and Shannon in "The Dress-Suit Case," Theo. and Camille La Jess, Parker and Burke and Lovello, all appearing in acts new to town will be found reviewed under New Acts.

Of the remainder the Elite Musical Four stood out the most prominent, not by reason of what they did, but because they were billed as the "Extra Attraction." The only name on the programme is Otto Mesloh, "late cornetist of Sousa's Band." Mr. Mesloh is a musician, so far and away above the others of the quartette that he should be allowed to play the cornet alone at every opportunity. There is a blond young man who plays that instrument in the concerted work. As a matter of regard for the audieuce, the instrument should be taken away from him and hidden. He throws the others out of harmony, and seemingly has no conception of what he is doing or expected to do. The xylophone playing by the four may be likened to a quartette of Hudson River workmen chopping ice. No other description is possible. The entrance with the Scotch horns is so blatant that it is painful. Accordion playing by one of the members evoked some applause, but "Mike" Bernard on the piano did more for the act than the members themselves. There is a solo on the bottles that should be dropped forthwith. That and the accordiou playing are altogether misplaced in au act of this kind. The final number on the brasses should also be dispensed with. It was poor judgment to give it after it had been played, snng aud parodied by other acts before. The act can be rounded into shape, but will not pass in its present make-up.

John Osborne and Blanche Wallace didfairly with travesty, killing the opinion formed by an encore with music (?) on a row of bottles, and the three Hesse brothers did some acrobatic work, the chief comedy of which has been taken from the act of Keno, Welsh and Melrose. The acrobatics are above the comedy, the main portion of the latter being the Rice-Prevost work. It is growing very tiresome to note that every acrobatic turn with a comedian in it who can not evolve for himself, falls back on this.

Lillian Tyce and Irene Jermon had a position of houor on the programme, and were liked by the audience. Mabel Carew and Gertie Hayes gave the "Derby Race" without any improvement. These girls should note that the audience do not accept them seriously in the melodramatic finale.

Adams and Drew, "The Bogus Chauffeurs" in a "conversation," have gone to the autonobile shop for an idea, and are working it out in good shape. The talk on the "buzzers" is superior to the stereotyped sidewalk lingo, although they reach a few of the by-by jokes during their time. The "straight" man is very good, and the Dutchman not over much so. Quite a hit was secured with their parodice.

COLONIAL.

The intermission divided the two features of the bill here this week. Henri De Vries (reviewed under New Acts), appears just before, and Paul Cinquevalli immediately after. Although there is quite some difference in the salary received by the two artists, Mr. De Vries having the balance largely in his favor, they receive an equal amount of applause, Mr. Cinquevalli's smooth and difficult juggling extremely pleased, though making two slips, which are believed to have been the first occurring to this sure-handed performer. The billiard cloth coat worn shows wear, and a new one would improve that part of

Holcombe, Curtis and Webb gave "A Winter Session," and why Miss Webb isn't satisfied to use her natural singing voice only dropping the "kid" song is probably understood by herself only.

James J. Morton can get away with more stuff that some one else would be "roasted" for than any monologist before the public to-day. His method, which is peculiarly his own, never fails to draw a big laugh, and Morton's strongest point is that he understands how to deliver. He doesn't find it necessary to join in the merriment his remarks cause, and the audience discovers that it is all the more funny through the serious mauner it is hauded out.

The Four Bards have come back with one new acrobatic trick, which is good enough, but their other work does not require much aid. The spring board could be used to work out a great many new feats. At present it is in operation only once. They were liked as well as ever, and stand well to the front of all acrobatic acts.

Lucille Sanuders saug two sougs, not because more were not cared for, but rather on account of the length of the bill, Miss Saunders appearing next to last on the program. She has one popular number, and will find it to her advantage to continue this style of selections. Her "make-up" does not show well under the spot light, and either the light should not be used or the coloring of the face toned down.

Murphy and Nichols in "From Zaza to Uncle Tom" started the house howling, and kept that condition up until the finale. Persons who have seen this sketch for the fourth or fifth time seemingly laugh as much at it now as in the first place. As a laugh getter it has no superior.

Avery and Hart, the colored team, ought to drop the opening number. It is old enough to have an obituary. Mr. Avery wears a diamond outside his glove when he is "fashionably" dressed, and while he silently criticizes Hart's clothes by taking imaginary threads off, he should look to the fitting of his own dress coat, which is about the best example of a misfit that has been shown.

The Durant Brothers opened the bill in grotesque aerobatics and comedy, the comedy being particularly grotesque from every point of view.

The Three Roses, formerly of the Navaho Girls, will open on the Orpheum

= = = = = By Sime

HURTIG & SEAMON'S.

There is nothing attractive on the Hurtig and Seamon bill this week. Elita Proctor Otis and Boyle and McCarthy in new sketches are reviewed under New Acts.

The bill lagged, and about the most noticeable of the remainder is Lew Hawkins with two new songs, a verse on "Yankee Doodle Dandy," mentioning Miss Alice Roosevelt (which made a big hit) and some new talk. Hawkins is trying for new lines, and partly succeeds. So much so that he should cut out the old jokes and keep on trying. The race horse dream of "hats" and "Hatteras" got a big laugh. (Lee Harrison please write.) Of the songs, a new one by Charles B. Lawlor called "Since Father went to Work," struck the audience as very limitorous, and the melody is catchy.

Reno and Richards were booked for a new act, but failed to deliver. The four Alvinos on the rings did some strong arm and acrobatic work, making a pleasing closing number, while Miss Wynne Winslow "In the latest song success of the day," failed to convince anyone present that she knew what that was, for Miss Winslow did not sing it. Of the four selections, one was classical, one a "lead-pipe" for applanse, and the other two just songs. With a rather pleasant voice and a clear enunciation, Miss Wynne Winslow should ring a hurry call for some popular music.

Stanley and Wilson (Sarah L. Cogs well) have a musical sketch in which Miss Cogswell sings the first song, and the fault of her failure to gain applause through it lies with the selection. She has a mistaken idea that it is necessary to "act" while singing. Her gestures are not commendable, neither do they assist her. Could she contrive to allow her hands to rest easily and quietly, the rendition would have more effect. A habit of blinking or winking the eyes continually gives an air of affectation. Miss Cogswell needs to study herself before songs. An encore was received through a duet from "The Poet and Peasant." Some people appear to like Mr. Stanley as a German comedian, while others are indifferent. He has played the character in the same way for a long time. long enough to change it.

Almont and Dumont are the equal if not the superior of any nusical act who play the brasses exclusively. A short concertina solo is the only diverging moment when the wind instruments are not in play. Miss Dumont is a most excellent performer on the suxophone, while Mr. Almont's cornet playing is his strong card. The pair have the technical knowledge requisite to real musicians, and temper the volume according to the size of the auditorium. The closing number, although liberally applanded, should be dropped. Music is not comedy, which is hard to replace.

Black and Jones, two colored men, need a better opening song, and a few new jokes instead of those borrowed of the minstrel men they have heard of or the books they have read. Also the lighter fellow should know how to dress. If not, it is a waste of money to spend on evening clothes. Dancing hard at the end did not earn a recall, for the act is badly put together.

THE DEWEY.

Whoever wrote the burlesques for "The Blue Ribbon Girls" playing at the Dewey this week, forgot entirely about the girls in the show, or perhaps it was the original intention not to have any. It is James Hyde's aggregation of males and females. There are five favored persons in it, and they appear at any and all times, while the chorus, which would help to dispel the thickness of the gloom the show produces, is kept out of sight for thirty minutes straightaway in the opening piece, and longer in the finale.

The first burlesque is called "Caught With the Goods," and is very suggestive, for there is not an original line or piece of business in it. Two husbands are trying to secrete a female visitor from their wives, and the fun is expected to be produced from hanling and mauling a girl around the room to prevent her discovery by the better hulves. It is all very tiresome.

About the worst singing quartette ever heard is carried, and they sing all through the show. It's sad. Some of the musical numbers were cut out, but no complaint is made, for those given received little applause.

The olio is the best part of the performance, and to fully realize what that means you will have to see the olio. The Austins, tambourine spinners, opened it, but gave nothing new. Cunningham and Coveney in a knockabout turn did well with their comedy and dancing, the one in blackface being a first rate dancer.

The Sidonias, "Creators of 'Hearty' Laughter," as the program has it, were picked out for the "sleeping act," so were not seen, while the World's Trio have some changes in costumes, which are the only changes in the act.

"Laundry Girls' Vacation at the St. Lonis Fair" concluded, a drop representing the electrical fountain folding up the third scene, during which a female band appeared, and the chorus in a change of costune came on for a second as the curtain descended.

Scene number two was a moving picture "chase" affair and called "How a Frenchman Fooled the Blue Ribbon Girls." It is an elegant piece of work, and on a par with the rest of the proceedings.

Mr. Hyde may imagine that his show is being produced for the edification of the burlesque public, but in the opinion of disinterested observers it is serving only as a sort of light entertainment for the favored "five" of the program, not forgetting the quartette. After hearing them you will never be able to dismiss the noise from your memory.

One song made a hit, and it was encored several times. It was the first opportunity during the evening for the audience to exercise, and they did it in sheer desperation.

A speculator in the lobby of the Dewey had some tickets to sell. Evidently they were returned to the box office, for any number of orchestra chairs remained unoccupied.

Minnie Kaufman was offered a very large salary to do team riding on bicycles with Ralph Johnstone at the Hippodrome. Chinko, Miss Kaufman's husband, thought best to refuse the offer.

TWENTY-THIRD STREET.

Proctor is "giving a show" at the Twenty-third street house this week and the attaches are once again holding their heads up after two weeks of "chances." The bill is headed by Gus Edwards "Schoolboys and Schoolgirls," who, together with Powell and Cottrell and Omar Singh, are reviewed under New Acts.

Julius Tannen is back with more impersonations, being so recent as to reproduce R. A. Roberts' announcement. Also a short one of Lew Fields and a broken one of Dave Warfield, in "The Music Master," are attempted. Particularly is Warfield "attempted." That character actor could never have established his present reputation had his work not been better than Mr. Tannen's imitation. Julius starts off with a long drawn out story, suggestive until the ending, which is too childish for the time wasted, and sounds very much home made. The Mansfield curtain speech is no longer given, but there are others sufficient to amuse the audience, which seemed to like Tannen yery much.

Binns and Binns played before a very cold house. The only warmth extracted was from the music, which should lead the team to have a full stock on hand when needed, every andience not going into raptures over an unhealthy seltzer bottle and other relics of the long ago.

The Jackson Family on bieycles, following the intermission, did their work riding in the customary finished manner, and Maggie Cline, "The Evergreen," brought down the house by walking down to the orchestra and kissing the drimmer. Maggie received a "bu-key," and magnanimously hunded one of the flowers to Hugo Marks, the orchestra leader, who being nonphissed for the moment, sat upon it to have it out of the way.

Edward Blondell and Company in "The Lost Boy" caused considerable laughter with Blondell's portrayal of how foolish a boy or man can sometimes make himself. Iona Katherine, as the stuttering waiting maid, was the best in the sketch, which amounts to little more than a "conversation" for Blondell with his assistants as "feeders."

Genaro and Builey played in "one," so did without the sketch. Kny Bailey never looked better than she did on Monday afternoon, and a woman in a stage box remarked upon her resemblance to the Lillian Russell of some years ago. Miss Bailcy should, if possible, contrive to retain her present figure. A better one could not be made to order.

There is so much to say to Eleanor Falk, who almost "fell down" that she will be found under "Talks to Artists," and Asra, the billiard ball juggler, opened the bill which was no discredit in a show of this character. Mr. Asra did not juggle with any amount of sureness, several slips happening, one trick being abandoned. There has been a release of one of the two pistols formerly discharged by the balls striking them.

Charles Robinson, the comedian, now with "The Colonial Belles." writes to say that he was the first to change character costumes in view of the andience, having changed from a tramp to an Hebrew.

WILD WEST FOR VAUDEVILLE.

An act entirely new to the vaudeville stage is headed for New York from Denver. It left the city of lights this week and is due to open in the big town in the near future.

Briefly stated the new act was put together by A. G. Birch, a one time Denver newspaper man. His purpose is to give a wild west bucking broncho exhibition on whatever stage space he may find in his route. He has secured a number of the real things in the way of caynses that do the breakneck buck. These will be ridden by some of the best riders in the west, including Miss Bertha Kaepernick, probably the most expert horsewoman in the country.

Mr Birch has invented and patented a rubber shoe which prevents the animals from slipping on board floors. The act will have a Colorado mountain background. Chas. Fay has written special music for the novel production.

Last Sunday II. H. Buckwalter took a series of moving pictures of the act at the place of its rehearsal near Manhattan Beach, Denver. These pictures will be sent over the circuit Mr. Birch will play and in advance of the act itself. The pictures are an interesting lot and it is thought will serve as a good advertisement for the big show.

James R. Noland.

ENLARGED OHIO CIRCUIT.

HAMILTON, OHIO.-A special meeting of the managers of the Central Vaudeville Association of Ohio, Indiana and West Virginia was held in this city to-day to consider a proposition to enlarge the circuit. The officers of the association were John Ammons, of Marion, Ohio, President: John McCarthy, of Hamilton, Ohio, Viee-President; O. G. Murray, Cincinnati, Ohio, Secretary. W. G. Rogers, Wheeling, W. Va.; C. R. Andrews, Muncie, Ind., and Walter Keefe, of Chicago, executive committee. It is probable that many new houses will be admitted to the circuit. The various managers appear to be greatly encouraged as to the outlook for future

SAM WATSON GOT HIS RIGHTS.

"Farmyard" Sam Watson entered into a contract with the Keith people to play the circuit at a certain figure, provided that his route was laid out in manner requested by him, to allow of short jumps. The "provided" in the contract stood out prominently, but the Keith office never thought to look it up, and Mr. Watson found that instead of weekly trips being a distance of 100 miles or so apart, he would travel five or six hundred miles between Saturday and Monday. So he kicked hard and emphatic. Mr. Watson will now play where the Keith Booking Agency may please, but proper compensation has been added to the original con-

The remains of Mand Conrtney's mother were interred at Kensal Green, London, on January 18. Miss Courtney, who had just opened in Johannesburg the day previous to her mother's death, is expected to return to London the coming week.

ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

Chicago, Feb. 5, 1906.

Editor Variety:

Sir-I suppose I really ought to treat Mr. McAllister's peevish letter with contempt. I will say, however, that I can only repeat what I have before stated. I am perfectly convinced that the late Mr. A. J. Morris wrote every line of the lyrics in question, and that he did so without the assistance of Miss Rene, whatever Mr. McAllister will say to the contrary. As to Mr. McAllister saying that he has a letter from a friend of mine, advising him that I had the songs taken down in shorthand while Miss Rene was singing. In the first place no friend of mine would or could write such a base fabrication. I do not believe that any such letter can exist. If it does, then the person who wrote it does not speak the truth, and to gain some end has written a falsehood. There was nothing inane or silly in my letter, but there is certainly a great vein of stupidity in Mr. McAllister's letter when he says he tries to provoke me by telling the truth.

It would be useless to sue him in this country. He would not dare to call me a thief in an English paper or to my face. Men who rush into print as Mr. McAllister does are generally great cowards when face to face with a woman they try to insult. I do not fear Mr. McAllister or any other coward. Let him come right now with this so-called proof he has, and prove what he said. May Belfort.

Editor Variety:

Sir:-I have just read in Variety a letter signed George W. Walker, relative to colored performers forming a club. I would like to draw their attention to the fact that the "Associated Vaudeville Artists of America," formerly known as the "Actors' Union," granted me permission last year to organize the colored artists. I have spoken to several of them, but encountered quite some apathy on their part. I will take the question up again and you will hear from me later. Will you kindly publish this so that those who are interested may write to the secretary of the Associated Vaudeville Artists of America. Lew Morton, 8 Union Square, New York City, for information. Our association is only what you are advocating every week, an organization for mutual benefit.

Joe Hardman.

Sisters' Hospital. Buffalo, N. Y., Feb. 1.

Editor Variety:

Sir: I am going to take advantage of the opportunity through the columns of your paper to inform the members of the theatrical profession of the thoughtful way I have been treated while here in Buffalo. Through the management of Mr. Shea's theatre I have been treated with every consideration. I was forced to close my engagement on Monday, the 22d, for the Buffalo and Toronto houses.

I am an honorary member of the T. M. Association and was not in the hospital very long before the members of the

Buffalo Lodge sought me out. Their attention to me during my illness I can never forget, and I want the whole theatrical profession to realize what a comfort it is to belong to the order.

I am still in the hospital, convalescent. There is scarcely a day that passes that I am not visited by members of the association or some thoughtful little token in the way of flowers or fruit brought to me.

I am taking this means to thank not only the Buffalo Lodge, but I wish to have the whole association know how grateful I am to the order for the sympathy and pleasure it had given me while comparatively "a stranger in a strange land."

Again thanking you for the space you are kind enough to give me in your worthy paper, I am most merrily, cheerily and Fanny Rice. gratefully yours,

Frankfort, Ind.

Editor Variety:

Sir-In a recent number of the Variety I noticed an article as to stage hands demanding tips. Now, if consistent with your views, I would like to use enough space in the Variety to show the imposition of a manager, Mr. Chas. Walsh, local manager of the Crystal, for Mr. John H. Amons, who has small variety houses in Marion, Kokomo, Anderson, Logarsport, Elkhart and Frankfort. I was present when Mr. Walsh called the house force together and said: "Mr. Amons will celebrate his birthday February 22, and I will assess you people as follows:

House m	nag	er			 				 									\$3.00
Treasurer									 								٠	3.00
Stage ma	nag	er				 				 	٠.						٠	3.00
Door keep	er .								 									2.00
Singer, i	lls.	80	ng	8					 									2.00
Musical e	lire	tor							 									3.00
Electricia	n .		٠.						 			٠				٠	۰	3.00

He also stated that the rest of Mr. Amons' houses would do the same, as they wanted to give Mr. Amons a diamond pin. As you or any one else knows that there are a lot of people out of work the men all took the best side of the question and must buy Little George Washington Amons a diamond pin. Martin W. Fox.

New York, Feb. 6, 1906.

Editor Variety:

Sir-I beg to ask you to give the following letter from the old and reputable performers, Messrs. Ferguson & Mack, a little notoriety.

Having been associated with the Hymans two years in Johannesburg and representing them here I naturally always spoke with knowledge both of the Hymans and South Africa, but my good opinions seemed to carry little weight when a few American performers came back here and roasted the country and the management out there in general. This letter, absolutely unsolicited, will perhaps prove to some skeptical professionals that South Africa and South Africans treat all well who treat them well.

Cape Town, S. A., Jan. 1, '06. Miss Ida Carle.

Dear Friend-We sail for London January 10th, arrive 27th. We open at the Queens Theatre, Glasgow, Scotland, Febrnary 12th. We are very well pleased with our engagement in South Africa. The Hyman Brothers used us like a couple of Lords. They are gentlemen. We have been very successful over here, making a great hit. We have improved our act very much. It is now going stronger than ever before and we are in our twelfth week.

Yours truly,

Ferguson & Mack.

DOINGS IN LONDON.

London, Jan. 26.

Have not had time to do or see very much. The first thing I heard on my arrival was the sound of a very familiar air, and one which I soon recognized as "My Irish Molly Oh!" this having been very successfully sung by "Miss Madge Lessing." Further on some street Arabs were waltzing to the strains of "The Old Apple Tree," painfully drolled out by a barrel organ,

A novel experiment was tried this week by the management of the Palace Theatre, with a view to expediting Miss Kate Antler's double journey and double change of costume, necessitated by her appearance both in "The Spring Chicken" (a musical play) at the Gaiety Theatre, and in "Hero and Heroine" (a sketch) at the Palace. A motor omnibus was fitted up completely as a dressing room, the whole of the inside being draped with pink and white chintz. and a dressing table and mirror with electric lamps fixed just as in the actress' room at the Gaiety Theatre.

Miss Antler has exactly forty-five minutes from the time she goes off the stage in "The Spring Chicken" and her return to take up her part, and in that short interval she has been appearing in an entirely different costume in "Hero and Heroine" at the Palace Theatre. She had been previously using a brougham and changing her costume at the Gaiety Theatre, but owing to the risk tried the new idea with suc-

WEBER & RUSH, EXPORTERS.

Weber and Rush are working upon a novel idea. They will send an American chorus abroad this summer, to play the European houses. "The American Beauty Chorus" is to be the title of the organization. The girls will be selected from the ranks of musical comedy over here and will work in conjunction with European stock companies.

They will carry the book of a musical comedy which is described as being much on the order of the old Weber and Fields' burlesques. The book has been translated so that the principals of the piece will speak their lines in their native tongues, but the girls will sing the choruses in English.

Twenty-four girls will make up the exportation, 16 of them being dancing girls and the other eight purely show girls.

CARRIE DE MAR TO STAR.

Joseph Hart has written a play for his wife, Carrie DeMar, who will be seen in it as the star next season.

NOVELTY RE-OPENS 19TH.

Percy G. Williams' Novelty theatre in Williamsburg, Brooklyn, will re-open on February 19, when Karno's Mumming Birds in "A Night in an English Music Hall" will be the feature.

AGAINI

The artists forming the company engaged by Robert Grau to play the last half of last week at the Nelson, Springfield. came back to town or went on to other engagements with just enough money to enable them to pay the railroad trip and with Grau's I. O. U.'s for the rest. The show received a black eye through the failure of Mr. and Mrs. Sidney Drew to appear as announced, and the Eight Cornallas were engaged by P. F. Shea to take their place. The Cornallas were not only paid their money in full, but forgot to remind the treasurer that they had had a \$60 advance, and were caught at the station just in time, where the manager of the acrobats explained that he had not been able to return to the hotel and give it back. The others were paid what there was, and given notes for the remainder. The company included Marie Jansen, Seymour and Dupree, Koppe, Johnson and Welles, Charles Duncan, the Clark sisters and Lavelle's dogs.

WANTED TO DIE.

May Yorke, one of the Yorke sisters with the Dreamland burlesquers, attempted to shuffle off this mortal coil in Denver last week. A row with her two sisters in the same company was the immediate cause, but a young man was at the bottom of the trouble. Kittie Yorke, her sister, declared him to be her prospective property and charged May with having attempted to steal him away from her. May changed the topic by swallowing corrosive sublimate tablets, and after that an ambulance surgeon did most of the talking. He pumped her out, and she is all right again.

BERNSTEIN-LEVITT-TOUBE DIS-SOLVED.

The destinies of the Bernstein-Levitt-Toube agency are now being directed by Freeman Bernstein alone. He recently purchased the interests in the concern of the other two members and now controls the agency. Ira Toube has gone into the business of promoting carnivals out of town, and Victor D. Levitt is devoting his time and attention to the management of his theatres, the Family and Passaic of Poughkeepsie.

POLI AND WILMER OUT.

There is not the best of feeling existing between S. Z. Poli and Sidney Wilmer, of Vincent and Wilmer. The two managers have come into direct contact in several business transactions, which have strained the relations between the two. Nothing serious is apprehended.

FINE FOR WILLIAMS.

Acton Davies in the Evening Sun of last Monday discovered that Arthur Prince was making his metropolitan debut at Hammerstein's last week, and gave a half column of appreciation, all of which was very nice for Percy G. Williams, who had had the English ventriloquist on his bills the preceding three weeks.

"PETE" DAILEY HAS "IT" AGAIN.

Peter F. Dailey, who was "The Press Agent" for a little while, will collect a few "skirts" and again prance before a vaudeville audience shortly.

SUMMER PARKS

In last week's Variety, the park at Albany called "Fairyland" should have been "Dreamland." The only "Fairyland" is at Paterson, under the direction of Meville and Shultheiser, who have a copyright on the name.

The contract between the Dreamland Company at Coney Island and the Iron Steamboat Line is still in effect, and the patrons of the water route will be landed at the Dreamland pier as formerly. This has been of valuable assistance to "Dreamland," it being estimated that about 850,000 persons go to Coney by water each season. It is the main item in the race between the White City and Luna Park for attendance. Last season Luna was beaten out by a small margin. Both the big parks received less than two million persons within their gates during the sum-

E. A. Pike & Co., of the St. James Building, are promoting a park feature known as Martin's Globe, which will probably be seen at Brighton Beach this coming summer. It is 300 feet in height and represents the outer surface of the world, a lecture on the various points of interest being given during the trip around. The same thing was done in France twentyfive years ago. Dr. Martin is the inventor.

William A. Brady is still undecided about his Brighton Beach Park for this summer. No big feature has been obtained, Mr. Brady waiting to see what will develop. Concessions for anything looking good may be had reasonably, and if there is a possibility of a sensation it will be backed by the management.

It is possible that the Starland Company will yet open a park at Montreal this summer, the idea not having been altogether abandoned as reported.

James L. Carey, who is building "The White City" at Oswego, N. Y., is in town. and reports that work is progressing, he expecting the park to open in the early spring.

The Ingersoll Circuit has been looking Cincinnati over for a site. It depends largely upon the prospect for Sunday shows where definite operations will be commenced soon. The city, as a summer proposition, is looked upon with favor, but has that drawback at present.

The Dreamland Construction Company in San Francisco are advertising the bonds of its new "Dreamland" there for sale. If the subscriptions are as large as the advertisement, no financial worries will be occasioned the first season anyway.

Maurice Boom's park at Woonsocket, R. I. (Hoag Lake), has been very successful. Opening in '97 with a weekly salary list of \$165, the gross weekly expense for the bill the coming season will be \$750.

There will be a new park at Gerardville, Pa., under the direction of Maurice Boom. The stage will have an opening of 40 feet, and will be 28 feet deep. The width is 70 feet. The Schuylkill Valley Railroad Company is interested.

There will be vaudeville given instead of stock, as formerly, at Highland Park in York, Pa., this summer.

Work is progressing rapidly on Electric Park at San Antonio. About \$100,000 will have been spent when it is completed.

Athletic Park at New Orleans will open during the latter part of April. The burned Casino will be rebuilt, and all known park amusement features will be installed. Capt. A. W. Lewis, who organized the Boer War spectacle will manage

Frank Melville leaves on Feb. 12 for a trip over his circuit of summer amusement

The "White City" in Chicago will open May 19. Other parks and summer gardens will start operations about June 1.

Sans Souci Park in Chicago will have vaudeville instead of musical comedy this coming summer.

Pittsburg, Feb. 9.- It is now possible to give a forecast of what Pittsburg and vicinity may expect this season in the way of summer recreation. For several years the local traction company has made a feeble effort to provide outdoor amusement during the heated term, but until last spring, when Fred. Ingersoll launched his up-to-date Luna Park, the Smoky town had no place worthy in which to spend the sultry evenings. The remarkable success of Mr. Ingersoll's venture caused the announcement of several beautiful projects for this year, but only a few have material-

West View Park is the name of one of the new enterprises. This will be located on the outskirts of our sister city. Allegheny, and will be the first real amusement resort that burg has ever possessed or which its residents could reach for a five cent fare. \$300,000 will be expended on the proposition, which will cover about thirty acres of land, and with all the devices known to the promoters of parks the resort will be opened in the early summer. T. M. Harton, a prominent Pittsburger, is president of the operating company, and F. W. Henninger its secretary and treas-

Captain John F. Klein, of local river fame, has projected a "Coney Island" to be located about six miles down the Ohio. It will have real river bathing, dancing pavilions and all the other attractions that a miniature Coney could be expected to possess. Four excursion boats will be put into commission. There is every reason to expect that the Captain's bank account will be visible augmented before the end of the

Mr. Ingersoll will greatly enlarge and enhance Luna Park, having appropriated about \$125,000 for that purpose. Many new attractions will be added including a magnificent extra ball-room for private parties, a "Dragon's Gorge," Ferris Wheel, "Auto Ride," and a high-class cafe in charge of a famous Boston caterer. A Hippodrome on a large scale is also proposed for which some new and startling novelties have been engaged. The finest concert bands in the country will visit the Park during the season.

CORRESPONDENCE

ST. LOUIS, MO.

ST. LOUIS, MO.

COLUMBIA (Frank Tate, mgr.).—John T. Kelly and company caught on at the Columbia Theatre this week in the headline place. Kelly's droll humor coupled with the artistic efforts of Frank McCleun and Florence Vaidran made "Finnigan's Flnish" a skit that proved highly editying. La Beile Carmen Troupe did a number of sensational "stunts" on a wire. Their work is clean cut, original, and inimitable. Prelle's Dogs are a much talked of feature. The Esmeraldo Sisters and their four flower girls know how to dress as well as act. Their costumes blend chicly with their personalities. The balance of the bill was made up of Kiein and Clifton, eccentric and comedy dancing, good; The Trio Schlot Argenanti, operatic vocalists, great; Foster and Foster, "The Volunteer Planist," very good, took three encores; Hammond and Forrester, comedy singing, talking and character changes, poor; Kenyon and De Garmo, Rich and Harvey and J. Kippy, the Juggler, also ran.—Next Week.—Agoust Framily, Edina Ang, World's Comedy Four, Charles Fletcher, Linden Beckwith, Clifford and Burke, Fredo and Dare, Ferguson and Passmore, Pete Baker, Miett's Dogs and the Barnellos,

GAYETY (O. T. Crawford, mgr.).—The Bowery Burlesquers, with Joe Hurtig at the belm, did good business this week. The three Bannons, jugglers, and Stella Wells and Flo Russell were the features of the ollo and took well.

STANDARD (Leo Reichenbach, mgr.).—"The Broadway Gayety Girs," headed by Johnny Weber, put on "Glittering Sylvia" and the "Bottom of Broadway Gayety Girs," headed by Johnny Weber, put on "Glittering Sylvia" and the "Bottom of the Sea." Mildred Stoller, the Four Melroses, Green Sisters, Kenny and Hollis, Gardner, West and Sunshine, and Jack Marshal were greatly appreciated.

FAMILY (L. E. Land, mgr. E. St. Louis — The

Green Sisters, Kenny and Hollis, Gardner, West and Sunshine, and Jack Marshal were greatly

the Sea." Mildred Stoller, the Four Melroses, Green Sisters, Kenny and Hollis, Gardner, West and Sunshine, and Jack Marshal were greatly appreciated.

FAMTLY (L. E. Lund, mgr., E. St. Louis).—The DeArnos, gymnasts; Bates and Ernest, George Clyville, parodist, and Ralph Moody, illustrated songs, proved pleasing. They worked between the acts of the stock drama.

BROADWAY (T. H. Hill, mgr., E. St. Louis).—Pazen's Minstrel Belies and the following vaudeville acts held forth this week to good patronage: Bovince and Charles, black face singers and dancers, very good; M'ile Anita, Spanish and toe dancing, good; Dorothy Lamb, character imitations, good; Clarise Hortray, popular songs, very good; George Richards, comedian, singer and dancer, great; Hank and Lottle Whitcomb, rural sketch, very good; Del Sarte Brothers, champion bag punchers, great.

NOTES.—Hashagens' Auditorium, which has been closed since last May, it is said will be reopened soon with vaudeville performances. Frank Tate has returned for a few days to St. Louis. He is putting in most of his time at Cincinnati looking after the affairs of the Hagenbeck circus. Al Leach and the three "Rosebuds" played the Broadway, East St. Louis, last Sunday. "Girls Will Be Girls" was the vehicle. During the night performance the electric light power gave out. The house was packed. Manager Hill made a neat curtain speech and induced the audience to stay the performance out by the glim made an east curtain speech and induced the audience to stay the performance out by the film made an east curtain speech and induced the audience to stay the performance out by the film made an east curtain speech and induced the audience to stay the performance out by the Bigsest snow storn of the year. The amsteur shows, which are held after the regular performance severy Friday night at the Galety, are drawing well. The Zoo, located on Broadway and Chestnut streets, will be converted into a vaudeville emporium after Colonel Mundy takes to the road with his animal show, next May.

CHICAGO

CHICAGO, ILL.

The bills offered at the various variety houses are up to the usual standard of merit and husiness continues good.

MAJESTIC (John M. Draper, Mgr. for Kohl & Castle).—Rose Coghlan and Company head the bill, with a very diverting dramatic sketch entitled "The Ace of Trumps," which was seen at the local variety bouses some time ago. Miss Castle).—Rose Coghlan and Company head the bill, with a very diverting dramatic sketch entitled "The Ace of Trumps," which was seen at the local variety houses some time ago. Miss Coghlan scored a hit. Chas. Leonard Fletcher, whose character impersonations are well known here, made one of the biggest hits ever accomplished by a single artist. Mr. Fletcher is a thoroughly capable and versatile actor and was the real hit of the bill. Charley Case made his first appearance in two years, and offered a monologue that kept the audience in good humor. The Fadette Orchestra moved over from Haymarket and offered their musical act, which is commendable in every way. Wartenberg Bros. gave their acrobatic and juggling act and received considerable applause. Flake and McDonougn pleased immensely with their sketch "Good News," which served to introduce the artists to good advantage. World's Comedy Four are good singers and dancers and their act made a hit. Mile. Verera, the Italian soprano, scored even a bigger hit than at the Olympic two weeks ago. The Spiller-Plitman Trio in a musical specialty were good, and others who shared applause were George and May Woodward, sketch artists; Rose and Severns, Dutch comedians; Miett's Dogs, Ewert Bros., ring neralists, and Martin Sisters, pretty singers and dancers.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castlet).—A good comedy bill rules this week. The list has for its headiliner Bert Coote, who presented his clever sketch "A Lamb on Wall Street," which was seen at the Majestic two weeks ago, Goolman's Dogs gave a wonderful exhibition of canine intelligence and the act was liberally applauded throughout. Bruno and Russell have a very clever singing and dancing specialty. Avon Comedy Four presented a bolster-ons comedy sketch, entitled "The New Teacher," which introduced the quartette in some good congs. Clifford and Burke, black face comedians, please with their talking act. Fredo and Dare in

a comedy musical specialty created many laughs. They are talented musicians and received much applause for their entertaining act. The Misses belimore offered a really artistic vocal and instrumental musical act that was a big hit. Golden and Hughes succeeded in creating many laughs in their sketch "Sister Etta's Visit North." and lizzle McKeever sang illustrated songs which were well received. Others on the bill were Mr. and Mrs. Hodges, musicians; Aerial Martins, trapeze performers; J. W. Drane, monologist; Barnes & Lewis, comedy juggiers; Camille Trio, operatic vocalists.

Mrs. Hodges, musicians; Aerial Martins, trapese, performers; J. W. Drane, monologist; Barnes & Lewis, comedy jugglers; Camille Trio, operatic vocalists.

HAYMARKET (W. E. Freeman, mgr. for Kohl & Castle).—The Hoch-Biton Company presented an amusing comedy sketch entitled "Mile. Bitci" which is replete with bright dialogue and funny situations. Tony Wilson and Heloise have one of the best comedy acrobatic acts seen here. The act made a hit. Beatrice Mackenzle and company again presented "A Montana Beaut." The act is now much improved and allss Mackenzle and company again presented "A Montana Beaut." The act is now much improved and allss Mackenzle and her company were the recipients of much applause. Raymond and Caverly returned from St. Louis and offered their clever Dutch and tramp act, a big hit. Their jokes and travesty on Grand Opera kept the audience in constant laughter. The acrobatic act of the Bedouin Arabs was remarkable and the applause they received was terrike. Maj Beifort sang some sougs, and Ferguson and Passmore offered their clever singling and dancing specialty. Fete Baker's dialect sories and songs were appreciated. Other good acts were offered by Amoros Sisters, trapese performers; Buckley'a bogs, J. C. Fox, equilibrist; Bessie Crawford, alented vocalist; Gladden and Lavine, comedy sketch; Gordon and Heath, black face comedians. INTERNATIONAL (al G. Flournoy, mgr.).—bilis are better than ever. Among those who appeared were the Great Kilpatrick, the one-legged bicycle rider, who introduced a number of daring feats; Lyster and Cooke, wire walkers; Juggling Burkes, club swingers; John and Carrie Mack, in sengs and dances; Mulvey and Ward, comedy sketch; Huntress and Roby, spectacular Illusionists; May Nelison, vocalist and Ray Raymond in illustrated songs.

NOTES.—Fred Irwin, whose burlesque company played at the Trocadero last week, was arrested by Harry Hamiln of the Grand Opera House and held to the Federal Grand Jury on the charge of violating a copyright—that of reproducing in his burlesque

"BOHEMIANS" NOTES,

"BOHEMIANS" NOTES,

SEATTLE, Wash., Jan. 28.—"Bohemlans" opened up well to satisfaction and continued to hand out laughs during the week. With but three matinees on the week, the company had a chance of "picking winners." Will H. Ward hit the pool room kings up in great fashion, taking their money without administering gas. Ward made a ten strike on Lady King at 10 to 1, and tipped it off to the others in the company. Andy Gardner had \$10 up and Barney Gerard, the manager, took a day off, and "managed" to help "cican" the bookies. The trip in the west has been highly satisfactory to both the management of the company and the performers. Tom Miner, the man who gets the dough each week from Barney Gerard, sent on by express 25 lbs. of deer, which was part of a successful hunting trip. Tom has been lucky this season and hit the bull's eye in the bull's eye in the successful the sent of the successful hunting trip. Tom has been lucky this season and hit the bull's eye in two weeks we will be frisking in Frisco.

THE BIG SCREAM.

PITTSBURG, PA.

PITTSEURG, PA.

GRAND (Harry Davis, mgr.).—Cheridah Simpson's "City Girls" make the hit of the bill. Miss Simpson does excellent work and her voice is in tine condition. The "Pittsburg Girl" is, of course, the center of attraction. This young lady is of rather too sjender a build to represent a typical native damsel, but her mimiery of the supposed Pittsburg "walk" causes great merriment. Carlton Macy and Maud Hail have an excellent act in "A Timely Awakening," though a little judicious pruning would make it go better. Searl and Violet Allen & Co., appear in "The New Reporter," an amusing farcical conglomeration. Bobby North, the Hebrew impersonator, who made so many friends while with the Avenue Travesty Company, was stormbound and could not get here in time for the Monday afternoon performance, but was given a rousing welcome that evening. He has a laughable monologue, Frank V. Seymour and Emina Hill made good in their comedy acrobatic act called "The Mix and the Mixer." Seymour does some great rough and tumble acrobatics. Prof. Macart's babsons and monkeys were also delayed in reaching Pittsburg and had to make their initial anuerance Monday evening. The Frof. Macart's baboons and monkeys were also delayed in reaching Pittsburg and had to make their initial appearance Monday evening. The act went well. Alfred Arensen is one of the best equilibrists seen here in a good while. Signor Del Oro, with his "armonipede" and glant accordion produces musical results that are extremely pleasing. Francis Wood does some clever hoop rolling, Otto Bross, German comedians, make a hit, especially with their songs; Ward and Ward are good dancers, and the bill is rounded out by Jessie Moran, a chie vocalist; McCarthy and Reina, with a black face singing and dancing act; Hyde and Hyde, two Pittsburg boys, and the moving pleures.—GAYETY (James E. Orr, mgr.).—Bob Manchester's Crackerjacks are playing to bly business. There are two skits. "The Razzle Daz zle Girls" and "Nature in Marble Hails." Bot Van Osten, with his funny, duck-bill nose, is the leading comedian, and is ably assisted by John Henniugs, Ross Lewis, Charles Glocker, Shepard Camp, Ruby Leoni, Anna Glocker and Lillian Held. The opening burlesque is poor, but the closing one is sil right, and Van Osten is excurciatingly funny in it. The skits are notable for their claborate scenic settings, the novelty of their leichorate and hunga, Lewis and Hennings of the procedure of their heddental appointments, and the rich costuming. The olio is good. Lillian Held sings in pleasing fusikon, Hennings, Lewis and Hennings of the procedure and songs, funny but vulgar at times, Byron and Langdon course the andlence with their act. "The Original delayed in reaching Pittsburg and had to their initial appearance Monday evening has a blackface monologue and songs, funny but vulgar at times, Byron and Langdon con-vulse the audience with their act, "The Original

Mr. Raffles" and Clemens Bros. have a clever tousical sketch.——ACADEMY (11. W. Williams, Jr., mgr.)—The "Utoplans" are pleasing large andlences. The two skits, "Mixed, Muddled and Fixed," side "Hotel Ups and Downs," elicit peals of laughter and hearty applanse. John W. Jess and Joe Maddler have the leading comedy parts, assisted by Larry Smith, Al Cuminigioum, Archy Staley, Tou Ashion, J. E. McDermott, Al Hodges, Charles Carey, Sain Berusteln, Mamie Chimipion and Lottle Blackford. The skits are well staged and costumed, and the chorus is fresh looking, vivacious and fully capable. The feature of the cilc is the rifle and revolver shooting of Chevuller De Loris, who shoots balls from the head of his woman assistant and does all sorts of during stuits. The oilo also included A. W. Stailey and Mame Scanion in a novelty misted act, which went well; Joe Maddeu and John W. Jess, Irisk concedians, who kept the house in an uprost; Larry Smith and Mame Champion in "The German Baron," a clever character sketch; the Two Ashions, "the crazkest jugglers on earth," and the irring Trio In songs and dances. NOTES—Engene Connelly, formerly of the editorial staff of the Pittsburg Leader, now has charge of the publicity department at the Grand. I understand that Harry Davis and John P. Harris, orn local theatrical magnates, have secured a desirable site at McKeesport, Fa., on which they will erect a handsone theatre, to be ready for opening at the begluting of uext senson. The policy of the new house has not been amounced.

MADAME PITT.

DENVER, COL. (By Telegraph.)

DENVER, COL.

(By Telegraph.)

Business at the Orpheum last week was greater than could be haudled, large numbers being turned away at each performance. The road show was responsible for the seat demand. The Orpheum seeple have set a pace here that if followed elsewhere means a golden stream of profits such week from their various houses. They certainly have the Denver public on their list for keeps. The bill for the current week is headed by Leon Hermann the Groat, whose capital illusious scored att of magnitude. The artist shows marked improvement over his earlier work and his handling of the big stuff which forms the feature of his act is a decidedly clever display of showmanship one of the illusions is entirely new, and the best thing in the turn. Frank, Eva and Joe Wilson he a Dutch comedy, "A Padded Cell," suggest otheracts with broken English as an excuse. The cro all of this scored a laughling hit throughout, Miss Wilson being by far the most valuable member of the team. Carlisle and lasker, a coloredican, fake for effects, but do not make a great hit. Denver does not take as kindly to negroacts as the places further East, and the experiment is scarcely worth repeating. The Rooney sisters are whiriwind successes with their dancing. They are advocates of the theory of keeping evertastingly at it, and while they hold the stage there is much doing. In consequence they drew down the applause, and may be accredited one of the hits of the bill. Dean Claudius and Meledy Scarlet, billed as "A Study in Harmony," deliver the goods and gain a receipt for them. The act is a good one in all respects, and was a high hit. The Two Kings, in a revolving ladder act, follow old ideas, but are good of their kind, and in apple of the ancient idea, made an appeal, while Lillian Burkhart & Co. In Anna S. Richardson's version of the hits of the bill. Dean Claudius and Meledy Scarlet, billed as "A Study in Harmony," deliver the goods and galin a receipt for them. The act is a good one in all respects, and was a high hit. The Tw

the humor above the average. The New Empire has the field to itself here and is a successful business proposition.

The Noveity has secured an amusually good looking till for the current week headed by Princess Chinquella, who sings the folk song of the Indian tribe from which she comes. She also does a graceful dance. Ed Newell, the cowboy juggler, works with Chinquella. With more care as to details this act would be a salary getter on the big circuits. De Shields and Mehring score. De Shields works on a high wire and Miss Mehring does a soubrette song and dance turn. Editibell gets away with popular songs in good shape. Italien and Hays are billed as comedians. The Regans offer a sketch. Moving pictures and lituarrated songs are features. Good business.

At the Crystal the leading act is the Yorke and Herbert Trio, a comedy acrobatic act of unusual merit. With managerial ability equal to their stage work they should have uo trouble in booking the big circuits. The Crotty Trio, singers and dancers; Laue and Suzinetta, caunon ball jugglers: Pyscho, antomaton wonder, and Lunette, the Plying Lady, complete the offering. Business continues good.

"The Sleeping Beauty and the Beast" well presented, is, at the Taber Grand. Good business.

tinues good.
"The Sleeping Beauty and the Beast" well presented, is at the Taber Grand. Good business.
"Dora Thorne" to good houses at the Curtis,
"The Yaukee Consul" at the Broadway.
Indications are that whiter has at last arrived.
Warm days and cool nights have been the rule up to last Sunday, when the first touch of real whiter was feit.

JAMES R. NOLAND.

BALTIMORE MD.

This is a great week for vaudeville in Balti-more and our four recognized vaudeville houses are playing to capacity business, and at more than one of them many are turned away nightly. The

opening of the New Gayety Theatre under the auspices of the Columbia Anuscement Company on Monday to standing room, has continued to do capacity business all the week.

A Fred. Irwhi's Majestics opened to capacity in "Down the Line." a nonsensical musical satire in which Larry McCale, Gus Fay and T. J. Farren are the principal fou makers and the entire company and beauty choras appear in many of the intest unusical numbers followed by an olle strengthened for the occasion, opening with Mande thereone and Evelyn Walker, singers of catchy songs: Quinlen Brothers and Buckley, chus wingers and Evelyn Walker, singers of catchy songs: Quinlen Brothers and Buckley, chus wingers and bigglers; the Three Ronays, in an imported musical novelty; Farren and Fay, German dialect comedians; The Majestic Trio, consisting of Gertle De Mitt and Kitty and Faunle Watson, singers and dancers; closing the old ower the Agonst Faunly, European sensational eccuritques. The performance closing with a musical absurdity by Larry McCale culled "For Girls Dily," and the show pronounced one of the best seen here this season.—Next Week,—Sam A. Seribner's "Gay Masqueraders' and the Pony Ballet.

MARVLAND (F. C. Schauberger, res. mgr.).—

Scribner's "Gay Masqueracters" and the Polly Ballet.

MARYLAND (F. C. Schauberger, res. mgr.).—
Week 5. The usual Kelth attraction headed by Anna Eva Fay, are playing to capacity and giving a good, clean vandeville performance by the following artists: The Pelots, humorous jugglers: Edminid Day and Company, in "The Sheriff": Leona Thurber and her four pickaninnies in rag time songs and dauces; The Six Glinserettis, European wonderful sensational gymnasts; Walter C. Kelly, nonologist and dilatet comedian; the performance closing as usual with the Kinetograph in new moving pictures.

C. Kelly, monologist and dialect comedian; the berformance closing as usual with the Kinetograph in new moving pictures.

BiJDU (fra J. La Motte, res. mgr.).—Week 5. The first performance at this bouse took place on Monday afternoon to standing room, and has continued doing capacity business all the week. Sim Williams' Ideal Extravaganza Company that played another vandeville house in this city a few weeks ago at regular prices are the attraction at cheap prices—"ten, twenty, thirty"—the performance is identical with that played here before. MONUMENTAL (doseph Kernan, res. mgr.).—Week 5. Hughey Kernan's Washington Society Girls in W. B. Watson's humorous unixture "Oh What Joy" and "Krausmeyer's Alley" to crowded nouses. Between the musical mixtures a splendid olio by Elsa Leslie, the English girl with the American voice; Eldora, the marvelous juggler; West and Williams, singing parodists; Dave Mariou, a picture of East Side Hie; Ah Ling Foo, Chinese conjurer, and Cunning, the jail breaker and handeuff king.—Next Week.—The Tiger Lilles Company.

Chillese Conjours.

And handouff king.—Next Week.—The Tiger Lilles Conpany.

NOTES.—Notable among the out of town burlesque managers attending the opening performance of the New Gayety Theatre were Sam S. Scribner. Lawrence L. Weber, Jules Hurtig. Fred. Irwin, Gus Hill, Geo. J. Kraus and H. C. Jacobs, of New York City; W. S. Clark and W. Isaker, of Newark, N. J.; Richard Hyde, of Brooklyn; J. O. Jermon, of Philadelphia; Charles Waldron and James Batchellor, of Boston. After the evening performance D. S. Schaffer, who had the contract for plastering the theatre, gave a banquet to the stockholders and visiting managers at the Hotel Lexington, where a fine spread awalted them, gotten up in mine host Charle irreeble's best style. Covers were laid for fifty and terrapin, lobsters and oysters a la Maryland predominated.

MILTON.

LOUISVILLE, KY.

LOUISVILLE, KY.

1101'KINN' (Wm. Relchmann, res. mgr.).

This week a very strong bill headed by the Broomstick Witches, is delighting large audiences at every performance. The aforementioned act with Delight Barsch at its head is a very pleasing novelty and scores success. Thos, J. Keogh & Co. present a clever one-act play that is worthy of mention and also scores well. Carter & Waters to, have a sketch on a different line, that keeps the nuflence in continual uproars of laughter from heighning to end. Werden and Gladdish in their Illustrated song act are undoubtedly the best in the business, in their line. Clayton, Jenkins and Jasper meet with their usual favor in the trained donkey act. Addir and Dahn have a very neat tight wire act, while Humes and Lewis contribute on laughable comedy acrobatic turn. Kindorome-concludes a most pleasing performance is the attraction this week, presenting "A Night on the Bowery" and "Doctor She," with an ollo consisting of Mildred Grover, clever coon-shouter: La Toy Bros., in good comedy acrobatic and barrel-jumping act; J. C. Hart & Co., in "The Pipe Hitter," poor; Higgins and Bergman, fair dancers: Hickman and Coleman, comedy sketch. fair, and Billy Noble, with coon songs, hit.—Next—Carr's Thoroughbreds. ARTHUR STUART.

CINCINNATI, O.

COLUMBIA (M. C. Anderson, mgr.).—The performance started with Rawson and June, Australian boomerang throwers, good. Bonnie Gaylord, a hit. Eva Westcott & Co., excellent sketch. Marlon Garson, a hit. Whistling Tom Brown, great hit. Colby Family, great hit. Edwin Stevens assisted by Miss Marshall in a musical turn entitled "A Night Ont." hit. Pekin Zouaves, in a military drill act, great hit. This week the management has presented one of the best vauleville shows seen in Cincinnati in years. Next week Navajo Giris, Wilfred Clarke & Co.. The Marvelous Howard Brothers, Four Boises, Vernon, Artie Hall, Divon and Anger and John Zimmer.

Vernon, Artie Ilail. Divon and Anger and John Zimmer.

STANDARI) (Chas. B. Arnold, mgr.).—Knicker-bocker Burlesquers (Louis Roble, mgr.), in Frank Fluney's burlesque "Rellly's Speech," with Peteruricy. Sam Greene, Oscar Lewis, Wm. Patton. Mae Agnes Fleming, Alleene Vincent and Belle Wilton in the leading rolea, good work and hit. The closing burlesque "The Wrong Mr. Corbett," was amusing. The chorus pretty, well drilled and handsomely costumed. In the ollo were The Only Knickerbocker Four, making a great hit; the Riches, song and dances, good. Les Laroses, wire workers, good. Lewis and Green, singing and talking comedians, hit. Christy and Willis, jugler and tlaucing act, great hit. Yuma, electrical wonder, presented by Edward DeNoyer, great

sensation. Next Week.—Bob Manchester's fa mous Crackerjack Burlesquers.

FEOFLE'S (James E. Fennessy and Hulbert Henck, mgrs.).—New London Galety Girls (Cliff W. Grant, mgr.) The burlesque. "Way Out West," failed to please, although Pat White worked hard. The closing burlesque, "Mixing Things (p." was poorer than the opening bur-lesque, in the ollo were "The Great O'Neill." lilled as the successor to Helene Mora, very bad. The Vedmars, comedy acrobats, poor: Ferguson and Watson, good: Adams and Swinburn, gluger girls, fair. As an extra feature the Spaulst-Dancing Beauty, Carmencila, assisted by Scuofita Aurora, falled to receive an encore. Bissett and Scott, dancers, excellent, great hit, this act alone saving the bill.—Next Week.—Miner's Merry Bur-lesquers, with The Great Fontenelle as a special added attraction.

PHILADELPHIA, PA.

KEITLI'S (III. T. Jordan, mgr.).—The patrons of this house are, enjoying their shaire of new features each week. This week's bill includes three offerings which had their initial production and each of them pleased. Chief houses belong to Frank D. Bryan, who is not new here, but who presented for the first time his Twelve American Girls in character ensembles called "Human Flags." The act scored a pronounced hit, which it deserved, being the best "girl act" that has seen seen here since this style of entertainment came in vogue. The idea is new, and what is specially commendable is that some cure has been taken in selecting a chorus of good volces as well as good looks and shapely figures. The act is very much of the "kind applause" variety, but its good looks and shapely figures. The act is very much of the "kind applause" variety, but its milupieness and the mature in wheh it was presented made it entirely satisfactory, and resulted in Bryan being retained for next week. John C. Rice and Sally Cohen profiled the World Loves of Lover," which was repeated by May Duryea and W. A. Mortlimer, that it was taken off after the litital performance and the pair gave "Our Honeymoog," which they gave on their last visit. The new sketch was well received and contained many funny lines and was cleverly presented. "The Imposter" was well received and contained many funny lines and was cleverly presented. "The Imposter" was well received and had the advantage of being on abead of the other piece. Theresa Renz showed a new trained horse act which did not appear in the first show Monday owing to delay in arrival. The aulmals are well trained and performed a unmber of clever tricks, receiving the approval of the suddence. The honors of the "result of the suddence of the result of the profiled in the pair gap seed and succeeded, his dancing being the establishment of the suddence. The honors of the "result of the profiled in the suddence of the result of the suddence. The honors of the "result of the profiled in the suddence of

OMAHA. NEB.

OMAHA, NEB.

ORITHEUM (Martin, Beck, gen. mgr.).—t'apactry bushiess is keeping up without the least variation. Thore and Carleton are making one of the lits of the season with their bunch of clean, original jokes, every one of which has a point that is visible to the uaked eye of the andlence. Mr. and Mrs. Alfred Keley also have a good comedy cumber in their skit "A Tale of a Turkey." Agnes Mahr is one of the best toe dancers seen there this season, but for some reason falls to take

with the local andlences. Pearl and Diamond, Sparish dancers, are having about the same experience. Harry LeClair, in his feminine impersonations and burlesque, and Flo Adler, soprano, are dd-time favorites here that are making us good as ever. Lillian Millis and Elida Moris have a black face minstrel number that could be improved by their wearing some Tuxedo jackets that were not cut for their big brothers. Next week: Marshall P. Willor, Lewis McCord & Co., Kennedy and Rooney, Sallivan and Pasquelem, Mile, Chester's statue dog. Fernande May Trio, Weston and Morriscy and the khodrome, novelties in moving pietrees.

CLEVELAND, O.

CLEVELAND, O.

KEITH'S (H. A. Dandels, mgr.).—Week of 5, the Zancigs, in their mind reading act head the bill this week. This act always takes well here, and if the audience could be convinced of the absence of trickery it would be unich more impressive. Mr. and Mrs. Fred Lucier in "A Rustic Romeo," were good openers. Mullen and Corelli as cemesty acrobars get more laughs than the usual net of this kind. Joseph Hart and Carrie De Maria a unisteal sketch called "The Other Fellow," have a fair act and were well received. Dan quinlan and Keller Mack made good with their original talkfost cutitied, "The Traveling Donelst"; Heury Leone and Atua Dile, "A Lesson in Opera," fair. The Picchiaul Troupe of acrobats do some marvelons work. Joe Flyun, monologist, talked for about fen unintes. Kinetograph.—LYRIC (E. R. Lang, mgr.).—Chas. Harris, assisted by Edna Harris, gets uniny a laugh in his sketch, "The Inspector and the Maid"; Fisher and Johnson do some very good stunts on bleycles; the Geromes, staturay posers, are artistic; the Silverton-Oilver troupe thrilled and pleased with their tightrope walking. Raymond and Trley, in a sketch; Fred C. Styles, lilustrated songs and the moving pictures complete a very fair bill.—EaPHRE iChes. W. Denzinger, mgr.).—John L. Sullivan is the attraction here, and although he talks too much without effect, he is well liked, and as a enriosity draws well. The High Rollers Extravaganza Co, put on a couple of burlesques about as good as the pverage. Lawrence Craue was easily the bilt of the oilo, and he is very amusing as well is mystifying with his numerous slight of haud tricks. Winters and Bissett are very good wooden shoe dancers. Wesson. Walters and Wesson, in a farce called Hotel Repose, and Crawford and the rest of the oilo.

KANSAS CITY, MO.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Week 4 ind a well-balauced bill, playing to excellent business at this honse. Marshall P. Wilder, author and humorlst, was the headliner, and he thoroughly pleased his andlences with last stories and nucedotes. Clayton Kennedy and Mattle Rooney have one of the funnlest acts ever seen here. At grotesque dancing they are in a class by themselves. Horskey, Bergere & Co. in one-act playlet, "He. She and He." are good and annising to judge by the inughs. Neille Florede, a singing comelvens, blows considerable talent. Sullivan and Pasquelenn appear in bright singing act. Barlond's trained cats dogs and unnkeys are more interesting than ordinary animal shows. Balance of bill includes Keup and Pearl, colored singers, and kluodrome. Week Feb. 11. Orpheum Road Show.—CENTURY (Joseph Barrett, mgr.).—"The Jolly Girls' farnished the annasement week of Feb. 4 to moderate business in a clever extravaguiza entitled "The Honest Politician." The chorus is above the average as regards beauty and costumes, but needs training. The oilo Includes Geo. T. Davis in Illustrated songs, and six young women who froile around on a darkened stage with hosphoreacent dresses in "The Radium Dance." Week Feb. 11, "The Dreamland Burlesquers."—MAJESTIC (Fred Waldmann, mgr.).—Week Feb. 4 saw the European Burlesquers in a really tunctil burlette entitled, "Schult's Hotel." Business was very satisfactory. Ollo includes Merritt and Rosella, concely sketch Bruce and Dagneau, "The Red Feather Girls," do fairly well; Morrissey and Rich in a sketch entitled, "Sandur's Abargain Day in Vandeville," belong in the ten cent houses. Week Feb. 11, Al Reeves' Beauty Show.

FAIRPLAY.

MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.

ORPHETM (Martin Beck, gen. mgr.).—After baving been sidetracked for many weeks winter opened the week with a vengeance 4 but did not interfere with the usual turnaway business with the vanieville houses on Sunday, and two big andlences almost went wild over the astonishing symmastic exhibition of the three Kieos Sisters, who closed the show but were recalled a half dozen times at each performance. The Freydo Brothers also went well with some unprecedented handl-to-hond work. Murphy and Willard are here for the second time, playing their old skit under the uew name of "The Phrenologist." They go as big as ever. McCue and Cahill "The Irishmen with the Italian voices," got along well Sunday although they failed to blend the Italian goods. Mile. Chester's Statue Dog made Its first appearance here and scored a hit. Al Carleton also went big. Watson and Morrisey, who filled in Saturday night and opened the show this week, failed to reate a furore with their singing and dancing. Business continues big although "Plff! Panf! Pour!" and "The Wizard of Oz' got their sharelast week. Martin Beck, general manager of the Orpheum Cirent, and F. B. Henderson, superintendent of construction, spent the early part of the week in the twin eithes closing contracts for the construction of the St. Paul Orpheum Theatre to be corrected at Fifth and St. Peter street, opposite the Windsor Hotel, St. Paul. The contracts call for an expenditure of \$300.000 and are to be completed by Aug. 10. Mr. Beck subser Europe Feb. 8 to be gone until April to. Two acts finished their careers here Saturday night for Europe Feb. 8 to be gone until April to. Two acts finished their careers here Saturday night for Europe Feb. 8 to be gone until April to. Two acts finished their careers here Saturday night for Europe Feb. 8 to be gone until April to. Two acts finished their careers here Saturday night for Europe Feb. 8 to be gone until April to. Two acts finished their careers here Saturday night in the act, and Paulo and acts over the Or

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FORT WORTH, TEXAS.

FORT WORTH, TEXAS.

MAJESTIC (Chas. R. Fisher, Res. Mgr.).
Week of Jun. 29. Fine crowds and a good show
to repay them. Laura Burt, initiations and
recitations, immense hit. Jane Conrtiope & Co.,
in "A Fisherman's Luck," convulsed the audience
Ressie Harvey, popular songs, was very pleasing in view of the conditions noted below. Millard & Harker, acrosits, pleased, Miss Kizzie
B. Masters & Co., in "Romance of the Red Cross"
was simply awful. Don Carlos and troope of 5
dogs and a Mexican Mountain Bon; the act had
nothing to recommend it as the dogs were very
poorly trained. Motion pictures of the "HorseThief" in which Miss Burt was the principal
actress and she described how the picture had
been taken. Next week—Louis Dean & Co.,
sketch; Lindsay's Dogs & Monkeys; Ferry the
Frogman; Bell & Fonda, juggiers; Lizzie Wheeler,
dancer; Newell & Nible, musical act; Illustrated
songs; motion pictures.—NOTE—Miss Bessie
Harvey, singer, was out of the bill for two performances on account of Illuses. Her condition
was reflected in all subsequent performances.

TARRANT.

ANDERSON, IND.

CRYSTAL—Is playing to packed houses with a capital show this week. Addison and Livingston present their skit, "A Debut in Vaudeville," which contains some bright comedy lines. Gew. Leslie, in an up-to-date monologue, gained his

ğ

FRANCIS,

sion Girls, 6; fair company; Beile Gordon, bag puncher, good; Allen Cogan, pleased with Imper-sonations of Geo. M. Cohan's singing and dancing. NOTES.—The Boy Trio, booked to sing the H-lostrated songs this week at the Parlor were mis-represented and closed. "TRIXIE."

SANTA CRUZ CAL.

SANTA CRUZ, CAL.

I'NIQUE (Mrs. C. W. Allsky, mgr.).—Offers a very poor show, week of Jan. 29. The only act of real merit is Gene King and his dog "Nettle," who make a high hit, parity on their merits und party because they have been in Santa Cruz for wenty weeks and Gene leaves for Sacramento next week despite the request of his numerous friends here that he remain. James Traviola rolls hoops and juggles hats in the usual way and pleases, smitter and Cook, billed as operatic singers, fill the hearts of the downstairs portion of the audierce with sympathy (for each other) and the gallery patrons with rage, judging by the applause and other things they received. Delphino and belinora, European novelty comedy musical artists. The novelty of the act is beyond question, but as to the comedy and musical end the less said the better. Gene King sings "Star of My Life." Hinstrated, and makes a big hit. Business good. Moving Day on bloscope.

WATERBURY CONN.

WATERBURY, CONN.

JACQUES (W. J. Fitzpatrick, mgr.).—The feature of the bill this week was the abundance

tures.——ROYAL (W. H. Buck, res. mgr.).—
5-10. The Dulnty Duchess Company opened to large houses here in a two-act musical comedy and a very good offic; the vehicle is a splendid one for the introduction of bright and catchy music enhanced by the portrayal by numerous pretty girls attired in gorgeous and costly costumes.

Conting 12-17, Clark's Runaway Girls.

JOHN J. MALLEN.

BATTLE CREEK, MICH.

BATTLE CREEK, MICH.

BiJO1 (W. S. Butterfield, mgr.).—Bill of week of 5th included Will King, tlebrew comedian, good; Louis Lehmann, Hinstrated singer, local talent; Walsh and Lignon, musical sketch, very good; Jumes H. Crowley, eccentric comedian, good; Fanst Family, acrochats and tumblers, big lift; Clinetoscope, all new pictures.—NOTE.—Miss Caroline Kelley MacCord is entering vandeville in a sketch entitled "No Man for Dinner," will open in Kulumazoo Bijon Theatre on February 12th.

N. RITCHIE.

YONKERS, N. Y.

DORIC (Henry Myers, mgr.).—Opened to a very large house with a very strong bill; Fleutette De Mar and Tom Fortune, in Joseph Hart's (Foxy Grandpa's) sketch, "My Sweetheart," went strong, Phil Morton told stories and sang songs. Went fuir. The Marquands, tight wire walkers and Jugglers, very pleasing, Frank L. Perley's offering to vaudeville of Viola Gillette and com-

were very entertaining. Charles Wayne, eccentric monologist, assisted by Gertrude De Roche, were enjayed. May Leon and her little pets pleased. Closed with motion pictures, which were good. Couning week of 12th, Idalene Cotton, Nick Long and others.—GAIETY (H. B. Nichols, mgr.).—Week of 5. Continued good business, Clark's Runaway Girls' Company are drawing good crowds this week. Opened up with "The suitan's Dilemma," which was very good. In the olio, Bert Wiggin, comedian, cartoonist and comedy juggler was good. "Two Burg Sisters," singing specialty, were fair. The Bowery Boys Quartette was excellent. Closed with the second part of "The Suitan's Dilemma." Coming week of 12th, Bob Manchester's Vanity Fair. MARTEL.

LAWRENCE, MASS.

COLONIAL (H. Fred Lees, maso.

COLONIAL (H. Fred Lees, mgr.).—Kieln, Ott
Brothers and Nicholson, musical four, and the
Zingari Trio, gypsy act, lead the bill for week

Capacity bills have become a customary occurrence. Julia Kingsley and Nelson Lewis and
Miss Williams present clever drama, "After the
Honeymoon." Frank Gardner, Lottle Vincent,

Das Kars M. E. Perkins and Ralph lioneymoon." Frank Gardner, Lottle Vincent, John Clark, Eda Kerr, M. E. Perkins and Ralpis Jame, as Gardner and Vincent, in an extravagant act, "Winning a Queen." strike the popular faney. Murphy and Andrews, conversationalists and vocalists, encore winners. Milt Wood, clog dancer, much appreciated. Hy. Greenway, humorous juggler, gets good hand. Coming week 11,

"COMING THROUGH THE RYE, JENNIE MINE"

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full share of appliance, while Mr. and Mrs. Nick Hughes lowe a comedy sketch in which Mr. Hughes' life-tike impersonation of an aged darky is really artistic. Miss Musson sings, "Will the Augels Let Me Play," with beautiful slides, to-gether with the motion pletures rounds out a bill of unusual excellence. MAURICE DOWNS.

BELOIT, WIS.

BELOIT, WIS.

BLIOU (Clarence Birdlek, mgr.),—Capacity houses greeted the bill for week of 29, which was leaded by Potts & Potts in their new Japanese musical act. The act is a novelty and should prove a good card. The balance of the lill made good and included the following: Howard and Linder, Fred Russel, Keating and Goodwin, Bally Gludys, Barney First, Jennie Bentley and the shodrome, For the week of 5 Sipe's Dog, Monkey and Pony Circus, the Four Killians, Harry Beker, Harrison Bros., Sartella, Lena Davenport, Mack and Dugal, Virghin Hayden, Ruth Brech and the pictures. Manager Birdlek opened a series of Sinday night concerts Feb. 4, turning people-away.

YORK, PA.

PARLOR (J. J. Pyle, mgr.).—The bill week of 5 as follows: Sylvan and O'Neal, big hit; J. H. McNichlos, dancing on roller skates, was a novelty to York, and proved a winner; the Stanleys have a good sketch, but frequent appeals to the audience spoil it. Motion pictures good.—OPERA HOUSE (B. C. Pentz, mgr.).—The Cr.

of Rossow Midgets. Not only are they made a leature act, but Charles worked in one, giving some very bad imitations. Eddle Leonard, Morton and Billie Sharp saved the bill from alsolute postness by their clever minstred turn. Edwin Keonghi & Co, present an art they call "A Bit of Biorney," as said affair requiring three players and three scenes. The security of the act is excellect. Arthur Van and Bob Alben present the "New Belboy," underlined on the programme as "up-to-date." Perhaps, but not in Waterbury. The Lavine-Cimaron Trio perform alleged acrobatic tricks, and ban Harrington was used to open the show with his old, wormout act at ventriloquism. The pictures closed a very poor attraction, which showed its result in the fulling off of business from the osnal standard.

ARTHUR II, McKECHNIE. ARTHUR II, MCKECHNIE.

TROY, N. Y.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.).
Week 5-10. The bill for this week is diversified enough to suit the most exacting and crowded lousses are the rule. Jewe's Manikins top the bill. It is a pleasing act and was well received, I robst, the whistler, is good; O'Brien and Haver, in "Ticks a d Clicks," are to the good; Haw thorn and Part, comedians, are fair; Harry Suirl and Ross Aessner, in their acrobatic sketch, are very cle rer; Kelly and Violette are pleasing; Harry 'srown (colored) makes clever comedy cartoons while singing his sough; John and Bertia (It zson, assisted by Fred Houlaian, are very g ad. Concluding with delightful motion ple-

pany made an Immense hit. Bristol's poules and donkeys went very strong. Divon and Ash, strong. The Trolley Car Trilo was very good. Shenn and Wurten in "Quo Vadis Upside Down," was one big scream. Business good.

SCHENECTADY, N. Y.

SCHENECTADY, N. Y.

MOHAWK (Joseph Weber, res. mgr.).—Week of 5. Good landness continues. Blauclæ Sloane, in her flying ring act, received quite an ovation. Worthy of a place on any bill. Dainty Florence and Charles Gregson, in their artistic singing specialty, were fair. Mr. and Mrs. Dan Hlatt, in "An Operatic Relearsal," unde a fair impression. Josephine Davis, conocdience, fair. Mr. and Mrs. Gardner Crane and congany, presenting "A Yankee's Love of Dixle," were good. Joe Welch, Hebrew conacdian, received an avaiton, being oldiged to respond to several encores. Wincherman's Bears and Monkeys pleased considerably. Closed with moving pictures, which were good. Coming week of 12th.—Mabel McKinley, Herald Square Four, Jean Ardelle and company. Neff and Miller, Thomas Harrison. Martin Bros., Flying Rathburs.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).— The Four Milons, with their hund balancing and feats of strength elleited the applause of the audi-ence. Ed. Reymard, ventriloquist, was very good. J. K. Murray and Chara Lane were good. Dixon, Bowers and Dixon were fair. Netta Vesta, sing ing comedienne, was good. The Three Dumonds

Will Rogers and his bronco, lasso exhibition, Mr. and Mrs. Mark Murphy, in laughalde comedy, "The Coal Strike." A. B. C.

BRIDGEPORT, CONN.

BRIDGEPORT, CONN.

POLI'S (E. B. Mitchell, res. mgr.).—Clayton, Widte and Marle Stnart, presenting their sketch, (Paris," are the big lift. Hill and Sylviany, h. a novel bleyche act, were well received. The Village Cloir gave a very good singing act. The Three Roses have a fair musical set. Algonos Brothers, h. a fair comedy aerolatic act. A. H. Borton, h. a poor mondogne. The Aerial Shows and the Electrograph. Coming 12, Rossow Midgels.—NOTE,—Mac and Mac, hand balancers, have joined the Graham Stock Company as vaudeville features.

W. J. BYRNE.

EVANSVILLE, IND.

EVANSVILLE, IND.

BIJOU (George Sellinger, mgc.).—Billi for week of the 4th wins a little above the average. Miss Lillim Chick was feature. Her act consisted of an exhibition of fast bleyde riding and concluded by looping an IS-foot loop three times. This is a thriller to all who cannot discover the safety device, and she gained the deserved appliance. Francellais Family have an excellent act composed of feats of strength, and took well. Andy flice, in his Hebrew impersonations and songs, took well, although his act is decidedly weak. Alice Lyddon Boll has a fair act and was but partly successful. The Petit Family produced some good acrobatle turns which took well. Rawls and Van Kaufman, comedy sketch, are so bad that

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they should be omitted. They appeared in this city last summer and were given a chilly reception, which they fully deserved. ROBERT L. ODELL.

FRANKFORT, IND.

CRYSTAL (J. H. Ammons, mgr.).—Week of 5th, opened to small business. Fagan and Merriam please only fairly well. Harry Noie was well received. Guy's High Class Parlor Minatrels did not give satisfaction. Coming week of 17, programme not known as yet.

MARTIN W. FOX.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, res. mgr.).—Week 5th. Hal Davis and Inex Macauley, in "Pala," were the headliners, and scored heavy. McWatter-Tyson Company, in vauleville, pleased. The DeKoch Trio of acrobate were fine. Mary Dupont and company, in "Left at the Post," was interesting. Walters and Prouty, comedians, were very funny. Hathaway and Walton, hard shoe dancers, had some very complicated steps. The Electrograph closed the bill.

TORONTO, CAN.

TORONTO, CAN.

SHEA'S (J. Shea, mgr.).—Arthur Dunn and Marle Glazier made good in a funny sketch. There are one or two lines a little off, which Arthur might cut out without hurting the same. Kelly and O'Brien, dancing, was good. Edna Augis clever and her turn books well. Wille Zimmerman is a good impersonator of musical people. The Max Wilson Troupe are clever. Others were La Valle Trio, Elmer Tenley and the Kinetograph. farge business. At the Star the Mascottes held the boards. There are several good vaudeville

turns and the musical burlesques, "Two Irish Daddies" and "A Jealous Woman," were fair. Manager Shea has presented the fremen's fund with fifty dollars for their work in the late fire.

HARTLEY.

ATLANTA, GA.

ATLANTA, GA.

STAR (J. B. Thompson, mgr.).—Opened week of 5 to good sized houses, the following appearing: Elinore Rudisell, in songe, average. Verne Sawyer, song and dances, neat and graceful. Mile, Aimee, fire-dancer, splendid turn and the hit of the bill. Musical Bremens, good act. W. If. Trueheart and Stock Co., in the Burlesque 'Are You a Buffalo?' received liberal applause, closing with moving pictures.

NOTES.—Marshall P. Wilder was here 31 on his way from New Orleans, paying a visit to the big United States Federal Prison, and never did he have a more delighted audience than the 800 unfortunates whom he entertained in the big prison auditorium.

NEW BEDFORD, MASS.

NEW BEDFORD, MABS.

HATHAWAY'S (T. B. Baylies, mgr.).—Lively show and good houses this week. "The Pirate King," presented by Matthews and Harris, is a sketchy sketch, but it pieases. The Three Cartnells, in a singing and dancing act, are a little shy vocally, but their dancing and comedy are good. Norcross, Biaine and LaMarr give an oldstyle minstrel act with spirit. Charlotte Parry is a clever impersonator of actresses. Delmore and Lee, and the Three Denton Brothers, contribute ably to the bill from an athletic point of view. The Four Avalos, xylophonists, are skilful performers. New vitagraph pictures. KNOT.

LONDON, ONT.

BENNETT'S (6, H. Aloz, mgr.).—The bill for 5-10 is not up to the usual standard. Alexander, billed as "the phenomenal soprano." proves to be an- ordinary female impersonator. Fields and Hughes offer a skit. There is nothing remarkshie about them excepting Miss Hughes' resemblance to May Irwin. Haliback and Parquette are

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ARIETY

KNICKERBOCKER THEATRE BUILDING, NEW YORK CITY

CARDS OF ARTISTS

"REPRESENTATIVE ARTISTS"

4 00 1-2 Inch double column, -4.00 7.50

a colored team of comedians; their act is mediocre. Duffy, Sawtelle and Duffy please in a rather quiet and harmless sketch. Jolin Birch, "the man with the hats" takes well with his one man burlesque of the ten, twent' thirt' "drammer." Drako's performing bears will be a good animal act after a while. At present the performance does not run smoothly and shows its newness too plainly.

FRITZ HOUSTON.

PUEBLO, COL.

PUEBLO, COL.

EARL (G. M. Morris, mgr.).—Strong bill for 5, headed by Topsy Turvey Trio, comedy singing and dancing; too much slapstick. Sig. Erni, monopeder roller skater, scored big. The Voltons, acrobats, very graceful, well liked. Frank Milton and DeLong Sisters, comedy nunsical act, have good naterial and were repeatedly encored. Ladelie, styled "Fantastic Wonder Worker," Is away from all magicians who have appeared here; big hit. Moving pictures close strongest bill this year. Business Jan. 29 away above the average.—GRAND OPERA HOUSE—Feb. 4. Dreamland Burlesquers; good show; poor business.

H. EXLER.

LYNN. MASS.

AUDITORIUM (Harry Katzes, mgr.).—Week of 5, the Millman Trio of wire performers deserve first notice; an exceptionally clever act. Mr. and Mrs. Jimmie Barry in "The Village Cut-up," a big bit. Ned Nye and his six Roilicking Girls, offered a singing and dancing act 'bat was well received. Karsey's Myraphone, mac's a decided hit. George W. Day, in black-face, 'elivered a bright monologue that took well. B. Bey and Fletcher, real coons, rather poor. Harry Pilcer, singing and dancing comedian, well like. Pictures and good ones.

P. DAVID CHANS.

UTICA. N. Y.

UTICA, N. Y. o.

ORPHEUM (E. L. Koneke, res. mgr.).—Bill for week Feb. 5: Dave Lewis and his company of nunsical merry makers, head the week's bill. His sketch is covered in 'New Acts.' Brown, Harris and Brown in their act, ''Jinst a Laugh.—That's all,' went big and was one of the hits of the show. Neff and Miller, blackface singers and diners, very scool. The scarcerow dance, by one of the team, took very well. Mabel Rowlands cssays unitations of some tage favorites, and does so with satisfactory effect, epecially in her imitations of Jas. J. Corbett, Katle Barry and Geo. Cohan. Adio and Amour, grotesque knockabout bar comedians, have an unusually good act. Tilly Yan's abilities as an entertainer were given a good test. The Minstrel Man was never funder and more than made good. 'Marvelous' Frank and Bob, with their challenge acrobatic dog 'Tily,' gave a good gymnastic turn. The work of the one-legged gymnast is rather remarkable. Views on the kinetograph conclined the show.

KENOSHA, WIS.

KENOSHA, WIS.

BIJOU (John O'Brien, res. mgr.),—Bill for first part week of Jan. 29: Douglas and Douglas, clever acrobatic act; Gill Brown, song and dance comedian: Bosanka and Radeliffe; in a sketch, in which Miss Radeliffe makes a decided hit with her Mariar Hopkins, Sis Hopkins' sister: Master Slater, the clever little singer and monopoue artist, whose Rube kid, Irish and straight characters pleased the andience: the Musical Harts, feature act, who have a good act. Kinetoscope closes the show. Second half of week, Mr. and Mrs. Lockewood, sketch team; Hibber and Warren, black-faced comedians, who give buck and eccentric dancing; Jean Beaugere, imper-

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WICHITA, KAN.

WICHITA, KAN.

BIJOU (Carl E. Olson, mgr.).—S. R. O. nearly every night. Jerry H. Herzel, Hebrew Impersonator, opened the show. Kept audience continuously amused. Little Ethel Maybell. In illustrated song, "The Face in the Firelight," sings well. Elliotte and Bolus, novelty dancers, with costnine changes, pleased. Anne Lomberg, the Swedish nightingale, responded to several hearty encores, and was the hit of the show. Bljougraph closed with pictures, "Down on the Farm" and "Kittle's Dinner Party."—LYRIC (O. O. Wilson, mgr.).—Had "Chinese" baritone, the Galiahans, and Feasley, Juggier; clown act and lyricscope pictures.

A. C. RACE.

HAMILTON, O.

HAMILTON, O.

JEFFERSON (Thos. A. Smith. mgr.).—Saturday, Feb. 3. Fred and May Waddel, club swingers, falr; Catherine Cail in Imitations, good; Lillian Leltoy, vocalist, good voice; Thos. J. Keogh and Francis, in a one-act play, "The Way He Won Her!" Good act; big hit. Gelger and Walters, musical novelty, good; Woodford's animals, fair, but very good for children; moving pletures only but very good for children; moving pletures only ordinary. In the future this honse will give vau-deville once a week under contract with Ohio vau-

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deville circuit. ——GRAND (McCarthy & Ward, mgrs.).—Week of Jan. 29-Feb. 4, one of the best shows given in this house since the opening of same; Billy (Swede) Hall and Jennie Colhorn won big applanse; Hall and Brady, bag punchers, fair; Jerone Mora, magiclan, good but short act; Harry Hodgen, Hustrated songs, good; Jenks and Clifford, sketch team, good; motion pictures. "Stolen by Gypsics." good. Week of Feb. 5. May and Miles, traveling artists, good; Margorie Barrett, juvenile artist, pleasing; Alpine Sisters, shadow-graphers, good; Harry Hodkins, Hustrated songs, adways good; Frank Hall, comedy musical artist, good; the Two Frants, with their trained jug. "Mike," make a deedded hit, Khadrome with scenes "Russdan Pence Conference."— BiJOI (A. Hamerlee, mgr.). Week of Feb. 5. Mersel and Campbell, Stanley and Le Roy, Blanch Man tel and motion pictures entitled "The Kentucky Feud." pleased good crowds.

BRUNS.

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ADDRESS CARE VARIETY



W. S. CLEVELAND IN HARNESS AGAIN.

(Special to Variety.)

Chicago, Feb. 16.

W. S. Cleveland, who formerly conducted the present International Theatre, will again assume the management of that house under the new ownership. The Sullivan-Considine combination remains in control, but_it is anticipated that the vaudeville policy will be changed, most likely to a first-class house.

NEW MANAGER FOR THE TROCA-DERO.

(Special to Variety.)

Chicago, Feb. 16.

Isidore Weinberger, former stage manager at the Trocadero here, has been promoted to the management of the house, succeeding Harry Hedges who has been in that capacity for the Columbia Company since the death of Robert Fulton.

REIS IN ELMIRA.

M. Reis, of the Reis circuit of theatres, spread mostly throughout New York and Pennsylvania, has leased the Auditorium, a public hall in Elmira, N. Y., and will reconstruct it for vaudeville. The opening will take place in about six weeks.

Mr. Keis now manages the New Lyceum Theatre in the same city, playing the legitimate attractions.

SYLVIA BEECHER TO SAIL.

Sylvia Beecher, who boasts the distinction of having been declared the most beautiful chorus girl in New York some years ago when she was a member of "The Liberty Belles," is to leave us for a while. Under the auspices of Weber and Rush she is to make a six months tour of Europe, playing mostly the amusement parks, as we describe them on this side of the water.

She will open at the Oshbuda Var, Budapest, in June. afterward playing Vienna. Berlin, Paris and London.

Upon her return to America, according to her present plans, she will go back into musical comedy. For her European tour she will use a dancing and singing act with a number of costume changes.

DONOVAN-ARNOLD.

The expected has happened, for no one who saw the stunningly pretty Rena Arnold appearing with James B. Donovan in "Twenty Minutes on Broadway" believed that "The King of Ireland," otherwise known as "Jim," could withstand for long.

The wedding occurred last Saturday morning at St. Anne's Church on 12th street, the ceremony having been performed by the Rev. Father Sullivan.

Congratulatory messages may be forwarded to Mr. and Mrs. Donovan "as per route."

CONRIED CASE SET OVER.

The case against Heinrich Conried, charged with a violation of the Sunday law, was up in Jefferson Market Court last Tuesday and was set over for a week for a hearing. The arrest was a technical one and the proceedings are purely in the nature of a test to exactly construct he meaning of the law.

MAJESTIC CIRCUIT CHANGES.

Edward F. Carruthers, general manager and booking representative; Thomas R. MacMechen, chief of publicity, and Robert Ricksen, of the Interstate Amusement Company, were at the general offices of the company in St. Louis all of the past week. Matters pertaining to the opening of the new houses at Little Rock, Arkansas and Birmingham, Alabama, were arranged. As yet the managers of these houses have not been appointed.

Frank Sturgis, formerly of the Odeon, St. Louis, has assumed the management of the house at Houston, Texas. A. Fitz-Hugh, formerly of the central "Buster Brown" show, goes in a like capacity to San Antonio, and F. P. Raleigh' has been made manager at Hot Springs to take the place of T. K. MacMechen.

Among the latest acts booked over the circuit are Swor Brothers, Brothers Damm, Francesca Redding and Co., Jane Couthorpe and Co., Ricardo's Lions, La Mont's Cockatoos, Myers and Rosa, Mr. and Mrs. Gene Hughes, Tossing Austins, "Frozini," Lindsay's Dogs and Monkeys, Captain George Auger and Co., Powell, the magician, and "Danji."

MYERS & KELLER IN LONDON.

Among divers other announcements made this week by the Myers & Keller firm, it is declared that B. A. Myers will sail on April 1 with the object of establishing a London branch. Myers will remain on the other side for two months, and may open a branch office in Paris in addition to the London office.

With him will go Mabel McKinley. They will arrive in London early in April and spend a week or so looking about according to the announcement, then Miss McKinley will seek bookings in the English and continental houses.

The London office, according to present plans, will be a permanency. Upon the return of Mr. Myers to the West 31st street offices Mr. Keller will sail for the other side. This system of alternating is to continue indefinitely. Both members of the firm intend to spend their time while on the other side in looking for European acts which promise to be available for use over here.

PLIMMER'S CIRCUIT "AT REST."

The up-state towns comprising the vaudeville theatres known as "Plimmer's New York Circuit," have passed away through the neglect of the inhabitants of the various villages (which obtained city charters under false pretenses) from flocking to see "the shows."

CHARITABLE GEORGE SWEENEY.

The Hebrew Orphan Society applied to George Sweeney, proprietor of the Victoria hotel, at Twenty-seventh street and Broadway, for an estimate to feed the orphan children at a vaudeville entertainment, to be given last Sunday night. Mr. Sweeney remarked to the committee that he guessed he could take care of the "kids" without anything else being necessary. And he did, not charging one cent for making the children happy.

Mr. Sweeney and the Victoria hotel will occupy considerable space in the next annual report of the society.

Cinquevalli is expected to return to Europe next month.

THOMPSON RETURNS.

Frederick Thompson, of Thompson and Dundy, arrived Tuesday on the Kaiser Wilhelm II. He announces that he has obtained a site on Oxford street, London, for the erection of a Hippodrome there. From his description it would appear to be the old Princess Theatre site, for so long "in process of reconstruction" on the Keith programmes if not in fact.

"The Roman Circus" will not be put on at the New York house until December, a new entertainment being provided in the fall, one section of which will be the playing of a football game in strict accordance with the rules. A troupe of seventy-four—count 'em—polar bears will shoot the chutes to the tank, making a clean dive of ten feet. The tank will be filled with fish and their diving for their supper will be another feature of interest.

TRIXIE AT LAST.

With Joe Weber's loss of a "second leading lady," variety gains a "girl act," for Trixie Friganza has decided rather than be bothered by the production managers importuning her to "join" she will go into vaudeville, with a few prettily gowned young women in the background.

NASSAU "DIFFERENT" NOW.

The Nassau Theatre, formerly Watson's Cosey Corner, on Willoughby street in Brooklyn, has been purchased by the Sullivan-Considine syndicate, and will open as a "family" house on February 24. This gives the circuit two metropolitan holdings, the other being located on East 125th street in Manhattan. The town is billed with threesheets reading "It's Different Now."

MAHER, TOO.

Danny Maher goes abroad for the racing season and will return with six girls for a vaudeville act to be known as "Danny Maher and his six ponies." This is, of course, unless the immigration commissioners head him off under the alien labor

NEW HOUSE FOR M. & K.

The week of February 26 will witness the opening of the New Orpheum as a vaudeville theatre in Mount Vernon. This playhouse has heretofore been devoted to one-night stands and week engagements for repertoire companies. It is now the property of the Westchester Amusement Company, a recently organized corporation, of which S. M. Stainach is the executive head. He will be the house manager of the new theatre. Myers & Keller are booking for the enterprise.

The first week's offering will number among others Minnie Kaufmann, Georgie Gardner and company, Wormwood's animals and Chinko.

SAM RICE TO LEAVE.

Sam Rice, who wrote the book for The Merry Maidens, a burlesque company, and one of the chief funmakers in the same, is to depart from the burlesque field at the close of the present season.

He will be seen next season as the bright particular star of a musical comedy to be called "The Maid and the Mule," under the direction of Butler, Jacobs & Lowry.

BOOKING ONE HUNDRED WEEKS.

It is not far-fetched calculation to venture the assertion that the Sullivan-Considine combination of the popular priced vandeville theatres will be enabled to offer one hundred weeks of time, without a week being repeated, at the opening of the season of '07.

The Pacific Coast Amusement Company, in conjunction with The International Theatrical Company, both being closely allied, now directly control the bookings of seventy-six houses devoted to the cheaper form of variety entertainment.

The chain is almost complete from New York city to Seattle, and contrary to the universal belief, there is no friction existing between the Western Vaudeville Association, composed of the higher priced circuits of the West, and the Sullivan-Considine people. Although the members of the Western Vaudeville Association are not sufficiently interested financially in the smaller priced circuit to exert any in the smaller priced circuit to exert any intere is an amicable understanding in effect which prevents any serious conflict.

Mr. John W. Considine, one of the leading members of the "Family Syndicate," is in town, and stated that there would be an increase of prices shortly along their line of houses to 15 and 25 cents. The quality of the bills presented forbids the continuation at the present scale of 10 and 20 cents.

The personnel of the "ten-cent circuit," as it is now known, is composed of Congressman "Tim" Sullivan, Timothy P. (Little Tim) Sullivan, Eddie Burke, the horseman; John W. Considine, who is the executive head; Senator W. J. O'Brien, of Chicago; John J. Ryan, of Cincinnati, also known in the racing world, and S. Morton Cohn. of Portland. Ore.

M. S. BENTHAM, MANAGER.

That is the style the sign will soon read if all the reports are only half true. It is said that Mr. Bentham, who is widely known as an agent, will soon have the sole management of a vaudeville theatre to be located on Broadway. While the location is not definitely stated, the inference is that the property recently announced to have been purchased at the triangle at Broadway and Forty-seventh street may be the possible town house.

In addition there will be at least four other variety houses directed by Mr. Bentham within easy rail distance of New York city. Financiers of unlimited means will furnish whatever capital is required and "the producing agent" has been told "to go as far as he likes."

ART MODELS IN SOCIETY.

Jean Marcel's art studies are getting in line for a place in the Social Register. They have been engaged for an appearance at Sherry's February 24, incidental to a dinner to be given by a prominent society woman.

The part to be taken by the mute artists in the high society function is thus described by Charles Bornhaupt, the agent:

"The figures are to be placed about the banquet hall on white pedestals before the diners enter the room. They will hold their statue pose until the diners are seated. When the guests are in their places the 'statues' will come down from their places and go away."



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First Year.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner, and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last. That's VARIETY.

Sol Feist, a brother of Leo Feist, is shortly to embark in the music business on his own account. He is looking for a place along Twenty-eighth street.

Cook and Madison are having a special drop painted for their act, which will show many new features, including a -novel-entrance.

James J. Corbett, who is appearing at the Proctor stock houses in "Cashel Byron's Profession," intends to play other stock companies in the same offering. He announces that should he ever return to vaudeville he will appear in a sketch, because of the greater ease in obtaining new material.

The wife of James F. Cook, of Cook and Madison, recently presented him with a little daughter who has been christened Nellie Harris Cook. Mrs. Cook is a non-

In Cleveland there is printed an imitation of a patent medicine sheet, which has adopted the name of an old established theatrical newspaper to deceive a person here and there into buying it. Since the editor has been reading Variety his joke reads much better, all the newsnotes appearing in it having been clipped from this paper. Some time when he discovers what a lot of time he is wasting in attempting to deceive even himself into the belief that he has a theatrical paper, he will go back to setting type.

David Robinson, the popular manager of the Alhambra, attended the benefit to Herr Conried at the Metropolitan Opera House on Thursday night. It is the first time in seven years that "Dave" has taken a night to himself, and he was impelled to this especial occasion through sentiment, having been formerly associated with the Herr Director.

When the Florenze troupe played a town house recently the understander of the crowd, having nothing to do, defaced the walls of his dressing room by sketching a nude figure of a woman in colors. His time could have been much better employed in studying English or some new trick for the act, either of which would not have caused the management of the theatre the expense the defacement did.

Nellie Seymour and Josie Allen, formerly Seymour and Allen, will do single turns hereafter.

Amely Villers, from Paris, will appear here this summer on a roof. After that the information fount ran out.

The Heras Family of acrobats will leave for Germany about March 1.

A new illusion controlled by the Rosenfeld Brothers, and manager by Heinnemann, who ran "Dida" while over here, will shortly be shown.

The Western Union Boys, Gus Edwards' latest novelty, will open at Reading on the 26th.

Hardin's Electric Ballet will open Sept. 10 on the Keith circuit, having been booked some time ago for this engagement through the H. B. Marinelli agency.

Florence DuMas and Martha Rogers have joined the Blue Ribbon Girls, which is the name of a traveling burlesque show. Added information through fear of a mis-

Tom Almond, the dancer, and Edith Richards, his wife, will soon be seen in a spectacular new act at Tony Pastor's. Mr. Almond will give his exhibition of skate dancing on a pedestal, with light server could see that she was slyly wiping the tears from beneath her spectacles. Asked as to what she thought of the performance as a whole and as to her daughter's act in particular, she said with a wan smile: "I really don't know. It is all so strange to me. I only wish and pray that Mary will come home to me some day."

Miss Jessie Moran, mezzo-soprano, is a find of J. H. Finn, press agent of the Temple Theatre, Detroit. Mr. Finn is known throughout the entire West as "Mickey" Finn, and he was a well-known newspaper man in Chicago and Detroit for twenty years.

Lewis McCord, who has for several seasons past been doing "Her Last Rehearsal" in the Eastern houses, appeared recently at the Orpheum, Los Angeles, in a new playlet called "The Night Before," written on much the same lines as the old sketch. Bertha St. Clair and Elivia Bates (Mrs. and Miss McCord) have the same relative parts in the new offering.

Mrs. Franz Steiner, wife of the director of the Wintergarten in Berlin, will shortly visit this country, having engaged passage, and only awaits favorable weather for sailing.

R. A. Roberts, the English protean artist, left Wednesday for his home. Mr. Roberts would very much like to return, and probably will.

The Kronemann brothers, German acrobatic clowns, will open around here "somewheres" (meaning the Morris houses according to Marinelli's office) on October 17.

Inman's trained dogs, also a foreign act, will open here on October 29.

Adolph Wilson, with an English monkey act, will appear on Hammerstein's roof June 25 for the first time in the U. S.

During the interval between the sailing of E. Wolheim and the return of Clifford G. Fischer to the management of the Marinelli office in the St. James Building, Miss Sylvia Hahlo is in charge. Miss Hahlo received quite a complimentary cablegram from Mr. Marinelli entrusting her with the cares of the business for the intervening time.

Melville Ellis in a musical monologue is here from the West, where he appeared, and expects to be booked in the East.

Cinquevalli, Conchas and Salerno, all foreign jugglers in different lines, spent a pleasant evening together in a downtown restaurant one night this week. American artists might copy that brotherly professional feeling, free from jealousy, with

Milton Royle says it is unlikely that he will ever re-enter vaudeville. royalty for one week from "The Squaw Man" brings me more than vaudeville would in three," added Mr. Royle.

Sherman and De Forest "jumped" from Lowell, Mass., to San Francisco. "Pretty good leaping," says Dan.

Why the Vaudeville Artists of

America Should Organize

OMMENCING with the next issue, February 24, VARIETY will present a series of articles on "Why the Vaudeville Artists of America Should Organize." The subject will be thoroughly discussed from every viewpoint, and interviews with artists, managers and agents will be printed to cover every aspect of the question. Comment is invited.

James Kice, of Rice and Prevost, recovered sufficiently from his recent injury to resume work this week, playing Proctor's Twenty-third Street. Rice and Prevost will appear on the Victoria Roof for the entire coming summer, this being the team's fourth consecutive engagement there, with '07 to follow.

Irving Cooper, the business manager of the Empire City Quartette, intends to lay off the act for two weeks while he looks over some property he bought at Deer Park, L. I., from "Jim" McIntyre, of McIntyre and Heath. McIntyre bought it without looking. Adding two weeks' salary to the first cost, etc.

Tom Hearn, "the Lazy Juggler," is acting as correspondent for a London paper while on this side.

Genaro and Bailey will shortly produce in vaudeville a condensed version of their two-act comedy "Tony."

Lillian Barrington, one of Weber's pretty blondes, had herself arrested recently for speeding in some one's automobile.

Chris Rickards, the English comedian will open here on September 3, playing at one of the town houses booked by William Morris.

The Uessens, a German couple of boy hand balancers, somewhat famed in their own country, will open at the Hippodrome on February 26, having been booked through the H. B. Marinelli agency.

The aged mother of Mayme Remington, vaudeville soubrette, made the trip from her farm, near Grand Rapids, Mich., to Detroit last week, to see her daughter in her well-known "pick" act at the Temple Theatre. It was the first trip the mother had ever taken on a railroad and the Temple Theatre was the first theatre she had ever enterd.

The old lady, wife of a well-known farmer-preacher, sat in a mezzanine box, flanked by her son and daughter-in-law, and waited for the appearance of Mayme. As the latter tripped on the stage the mother failed to recognize her and it was some little time before the son could convince her that the young woman with the picka ninnies was her daughter.

When the act was finished the mother sat still a very long time and a close ob-

Irene Franklin was forced to cancel Reading, Pa., this week. She was playing Lowell, Mass., when she was notified of the serious illness of her younger sister and hastened to New York to find that the child was suffering with a severe attack of pneumonia. Miss Franklin and little Madeline have many friends who offer sympathy and hope for a quick recovery.

The professionals' ball given in Philadelphia on Thursday night under the management of Billy Vail, advertising manager of the Grand Opera House, and George Karlavagn, proprietor of the Hotel Hurley, the principal headquarters for members of the burlesque companies, proved a huge affair, and was successful in every particular. Members of all four burlesque companies and other companies appearing in the Quaker City this week attended.

The Four Mortons will have a holiday this summer, taking in Paris, London, Brussels and Berlin, starting out again in their own company next August.

Chinko and Minnie Kaufman did not sail last Wednesday, as arranged. Three more weeks will elapse before they leave.

The Five Mowatts, whose club throwing has brought them to a place close to the top of their department in the varieties, will add unto themselves a sixth member upon the close of their engagement with the Ringling Circus, and upon their return to the two-a-day will be known as the Six Mowatts. The Four Bards, who do a double, ending in a handstand, will become the Five Bards next season. Both troupes are of the family of the Myers-Keller firm.

Mrs. R. Galvin, mother of Gaynell, Blocksom, Bentrice and Mrs. Lowande, of the Jackson family, died February 8 at Boston. The news was received here when the troupe were giving their bicycle exhibition at Proctor's Twenty-third Street last week.

Dan Healy, who makes his vaudeville debut in Keith's this week, owes his engagement to the circumstance of Al Mayer's attendance at the amateur night of Miner's Eighth Avenue a week or so ago. Healy, who is 17 years old, came to the theatre straight from work, and wearing his messenger boy's uniform with the cap numbered 1156. Mayer liked the youngster and grabbed him off, uniform, cap number and all. Mayer says he has Dan booked well ahead already.

Alice Fitzgibbon of the Fitzgibbon-McCoy trio had the misfortune to break her ankle on Wednesday evening while appearing at Pastor's Theatre. It will render her unable to work for some time.

Lewis McCord is playing the Orpheum Circuit with "The Night Before," an adaptation of "Her Last Rehearsal," disposing of the "Komeo." A dummy is fustened to a stepladder, and Miss Elvia Bates "makes love to it" in lieu of a regular man. The new act gives Miss St. Clair more to do than did the previous one, and McCord makes his entrance from the back of the house, reaching the stage with a flying jump over the boxes.

CHAS. PHOITE DEAD.

Charles Phoite-Pinaud, who in private life was Charles E. Hunt, died at Blackpool, England, on Jan. 21 last. He was born in Boston about sixty years ago. He organized the Three Phoites, pantominists and grotesque dancers, and made his first professional appearance at Woodward's Gardens, San Francisco, in August, 1874, the other two members being Joseph O. Phoite, now retired and living in San Francisco, and Robert D. Phoite, the latter now known as Robert D. Girard.

Their first Eastern appearance was at the old Academy of Music, Chicago. in November, 1875, under the management of Leonard Grover, Sr. The Phoites played all the Eastern variety bouses, including Montpelier's, at Cleveland, Dan Shelby's at Buffalo and the old Howard Atheneum at Boston, then managed by John Stetson. In April, 1876, Robert joined the Girards, his place being taken by the late John Welch, of San Francisco. The Phoites continued to play the variety houses and Tony Pastor's road show until April, 1877, when they sailed for England. They made their first appearance there at the Metropolitan Music Hall; also played the Oxford Music Hall at the same time, doing two turns an evening. Meeting with instant success, they played all the principal cities of Europe.

In 1880 Chas. Phoite severed his business relations with Joseph and John and, taking Jillson and Reed, an American song and dance team into partnership, organized the Phoite-Pinauds. The new act toured Europe and in 1883 played an engagement here with Herrmann's Transatlantic Vaudeville show. Besides being a clever performer and originator, Charles was also an artist and designer. His collection of postal cards and cartoons from all over the world are unsurpassed, having been on exhibition at Keith's Bijou Theatre, Boston, about two years ago, and were pronounced as unrivalled by all artists and collectors.

Mr. Phoite retired from active professional work about four years ago. He was visiting England on pleasure when death overtook him.

EVEN BENEFITS.

Louis Pincus managed a benefit affair at the Grand Central Palace Sunday evening for the benefit of the Daughters of Jacob. In the belief that at a benefit the law was relaxed, a regular show was arranged for but the police captain sent over a warning and the show was very considerably modified. P. J. Casey made his debut as a "super," playing a thinking part in the Brownings' sketch. The audience laughed at him, so he must be good.

SHUBERTS AS DEPLETERS.

Frederick Bond and company have cancelled all vandeville dates in order to take a part in a new Shubert musical comedy to be put on at the Casino in March. In this connection it may be mentioned that Adele Ritchie as a vandeville headliner will be no more. She is to have the principal female part in the forthcoming production. Another well known artist who is to be among those present at the Casino will be Tony Pearl, who, with his harp, was aforetime of the Lew Fields organization.

DON'T YOU BELIEVE IT.

Last Sunday the Morning Telegraph published a signed article headed "How to obtain a New York hearing," written to the smaller and struggling acts in vaudeville.

The whole gist of the article was "to advertise, advertise, advertise." It did not say to advertise in the Morning Telegraph, but that is the natural presumption. It exploded the theory, founded on practice, that an act to be entitled to recognition must make a name for itself by work, but advised that advertising would accomplish that result.

Whether the article was written in the business office or the editorial rooms of the Morning Telegraph is immaterial. It is misleading and it is preferable that the writer be given the credit for ignorance rather than that it is the intention to take money for advertisements from acts who can ill afford to spend one cent for anything excepting upon themselves and their material.

The article is wholly wrong in toto, and no artist or act should be deceived by it. If you are struggling, advertising will not help you. You must "have the goods," which advertising won't give you, but the money which might be spent for publicity may be of great aid if judiciously expended on your offering.

Don't worry about a "New York opening." Keep "a-plugging" at your act. If you have any money, spend it to improve yourself. If you are of merit, it will become known in New York among the leading managers and agents. Be content to play the smaller houses outside New York city. If you come to town, whether for a week or a day, be perfect, or as near perfect as possible. When ready apply to Tony Pastor for a date. He is the fairy god-father to American vaudeville.

The Telegraph's article mentioned Harry Houdini as an example of what advertising does for an artist. Houdini is a clever advertiser, but never created a reputation for himself through advertising in theatrical newspapers. He is in a peculiar line of work, and used the daily press to exploit his jail-breaking feats. He is his own best press agent, and has not bankrupted himself through paying for advertisements. Free publicity is something never to be ignored.

Advertising will never bring you fame. You must earn it. Vaudeville managers know too much about the business to believe what you pay to say. Save your money; put it in your act; it's the only way.

Variety does not scorn advertising. As a newspaper it solicits it. But Variety doesn't want advertisements placed in its columns under a misapprehension.

VERY BUSY ON THE 26TH.

There will be several new acts shown at the Hippodrome on February 26, three for the first time in this country.

Woodward's Sea Lions will open on that day for their reappearance over here, and the Manello-Marnitz troupe of acrobats will perform in the circus part of the show.

The Gaudschmidts and Borsinis, two foreign acts, also make their initial American bow at the same time.

HEARD FROM.

Egbert Van Alstyne and Louise Henry, after their reconciliation, fled the town and were not heard from until one day this week, when William Grossman, their attorney, received from them an unhusked and unwrapped cocoanut bearing a Florida postmark. They have been having honeymoon No. 2 at Palm Beach. Jerome Remick, Lincoln J. Carter and S. Z. Poli are among the others who are taking surf baths while we freeze.

KERN HAS SETTLED.

The act known as Kern's Dogs has finally released the Keith management from all liability for further engagements upon receipt of \$400. The Keith people attempted ineffectually several times to induce Kern to relinquish the contract he held, and recently called him to the St. James Building office, displaying what was to be his route. It read "Baltimore, Indianapolis, New Orleans, Houston, Fort Worth, New York city."

Kern remarked that that route would afford him an elegant opportunity to see the country, whereupon he was asked if he wouldn't accept a cash payment rather than play. Having received other time meanwhile, Kern acceded.

SHEAN AND WARREN'S NEW TRAVESTY.

On February 26 at Atlantic City will be revived the travesty "Kidding the Captain," by Shean and Warren, the principals of "Quo Vadis Upside Down." The comedy sketch is a burlesque based upon the historical rencounterings of the famous hero of fiction, Captain Kidd.

FEARED PRESS AGENT.

A police report the other day stated that Bonnie Maie, playing at the Columbia Theatre, St. Louis, had fallen a victim to "Jack, the Slasher." In all probability the papers there would have used the story had it not been for the fact that it was known she has a press agent.

MORTON QUIT.

James J. Morton did not play the Orpheum this week, the billing not meeting with his approval. James Thornton was put in in his place and scored a tremendous hit.

HERE'S JOHNNIE JOHNS.

Johnnie Johns, who has been away from vandeville these two years, is coming back, opening at the Imperial March 5. Johnnie has been in business in Baltimore in the interval since he ceased being a blackface comedian. He has had a monologue written for his new flight and will work in burnt cork as of yore. The Myers-Keller firm is responsible.

LIEBLER STAR ON THE VERGE.

Through George Tyler, of Liebler & Co., Mabel Taliafero, one of the firm's stars, now out with a road company, will enter vandeville in a sketch. W. L. Lykens will have the direction.

WILL ROGERS FOR GERMANY.

Will Rogers, the lariat thrower, has been booked through M. Shea for the Wintergarten in Berlin, opening about April 1. Alex. Steiner completed the arrangements.

PICTURE SHOWS ON SUNDAYS.

It seems quite likely from the flurry throughout the country caused by the more strict observance of the Sunday laws that moving picture shows will be installed by numerous managers to evade any contact with the authorities.

Archie L. Shepard, about the most prominent of the film producers, has twenty-two theatres now which he supplies with series for a complete entertainment, besides six road shows of the same character.

Several houses in town are availing themselves of this form of amusement on the Sabbath, notably the West End, Third Avenue and Fourteenth Street Theatres. Some difficulty has been experienced through the overofliciousness of the Gerry Society in obliging a strict adherence to the law not permitting children under sixteen to attend unless accompanied by parent or guardian.

That law may be amended to specify the particular style of amusement it is intended to cover, there being no possibility of objection to the amusing and interesting pictures thrown on the canvas. It is illustrated knowledge to the East Siders, and more instructive than a week's schooling on the same subjects would be.

WILTON IS WEARY.

A. T. Wilton, the manager of the Park Theatre in Worcester, which is now booked on the Keith circuit, and is known as a Keith house, is tiring of the vaudeville proposition as exemplified in the management of a vaudeville theatre in direct opposition to Poli, who is also in the same town, and has been the cause of the sputter in the managerial world.

Mr. Wilton is kicking and doing it very hard. In fact, he threatens to kick over the traces, and take his house from the Keith management unless the latter show him where his profit is coming from.

It has been understood around here that Keith was paying all deficiencies, including a bonus to Wilton, and that the weekly amount he drew a check for to "make good" in Worcester was so large that Mr. Keith called E. F. Albee, the Keith general manager, into the private office to explain the reason why, which Mr. Albee found it very difficult to do to Keith's satisfaction.

If Mr. Wilton persists in his determination, however, it may result in Keith buying the theatre rather than to admit defeat in his contest with Poli.

LOVE THE COOPERS.

William Morris' booking clerks are endeavoring to book the Empire City Quartet on the western time for at least a season. They declare this to be the only relief from the Cooper boys' jokes. The Coopers say that they will have a new act next week. That must be one of the jokes.

Louise Montrose, with her Antomobile Girls, who have been seen in New York only at a Sunday night concert at the American Theatre, will come to the Imperial, Brooklyn, week of April 2, for the first engagement in the metropolitan district. Week of April 9 they will hold forth at Hurtig and Seamon's Harlem house.

Jac Tucker and Eva Williams are playing Worcester next week at the Park Theatre.

SOMETHING WRONG IN NEWARK.

Proctor's Newark theatre is governed by a very ambitious gentleman, bearing the name of Stewart in the city directory of the Jersey town.

He exercises general supervision of the theatre, and not satisfied to properly look after the "front" of the house, has invaded the "back" to disarrange the programmes and discommode the artists. The general belief has been that Proctor's Newark theatre had a capable stage manager, but there is no person who could answer that description who would have placed the Camille Trio after the moving pictures which happened this week at the instigation of Stewart, it is understood.

Through the manager's further interference, the musical instruments of Mallory Brothers, Brooks and Halliday were endangered by the lax manner in which they were handled.

There have been several complaints, and it would be well for Mr. Proctor to define the duties of his manager so that he may understand what he is and is not to do.

MATTHEWS WAS FIRED.

Matthews and Ashley were among the volunteers at the Treasurers' Club Benefit at Wallack's Sunday evening. Half a dozen conches had been placed at the disposal of the artists by the committee, and the doorkeeper at the stage entrance had been having trouble with the drivers who sought to evade his watchful eye and get a glimpse of the show from the stage.

The doorkeeper was just congratulating himself that he had the drivers where he wanted them (on the sidewalk) when one of the performers approached the doorman and angrily asked why the coachmen were not kept off the stage.

The Argus followed his questioner and there in the wings saw a man in a livery coat and plug hat watching the show. There was a brief argument, the coachman insisting that he had a right to be there, but there was small time wasted in talk and the coachman went toward the stage door on his heels when Frank Jones came along and explained that it was Bobby Matthews, of Matthews and Ashley, in costume.

HERE'S A CHANCE.

Thursday night is amateur night at the Gotham, but on Friday room is made on the bill for acts of recognized standing but with new offerings. Edgar Girard, who is house manager here, originated the idea and already several good things have been developed from these trial performances.

Any player of standing may put his act on here before an audience and under the eye of a stage manager of experience. If the sketch or turn is good there is booking on the Williams circuit and in any event there is good advice in plenty from a man who knows a lot about acts good and bad.

FAIR SALARY.

Roy Knabenshue, the air-ship pilot, will command a salary of \$5,000 (five thousand dollars) weekly from each state fair he exhibits at this summer.

KELLY AND RENO TO LONDON.

Kelly and Reno have been booked by Charles Bornlaupt for eight weeks at the Empire in London, opening there March 5.

THE NOVELTY'S NEW MANAGER.

When Percy Williams' Novelty Theatre in Brooklyn opens next Monday Harry Leonhardt, formerly stage manager at the Alhambra, will be in charge of the rejuvenated house. Mr. Leonhardt has been in the show business for seventeen years, having started in as a stage hand when a boy. During the interim he worked under the late Augustin Daly, and was in charge of Keith's Prospect Theatre in Cleveland, when offered the management of the Alhambra stage by Mr. Williams, which he accepted.

Mr. Leonhardt is favorably known to the entire vaudeville profession, having aided any number of artists through suggestions, and he has been universally congratulated upon the promotion.

A HEAVY ACT.

Sabel Johnson and Catharine Hayes, her sister, are working on a new sketch in which they will shortly appear, both having "baby" parts. They are now in the country having the moving picture machine catch them in the act of chasing butter-flies in short skirts. The pictures will be used when they open at Proctor's Troy Theatre on February 19, having been booked there through William L. Lykens. Miss Hayes has been the means of much laughter in a "baby" part, but it will be a new line for Miss Johnson.

AN EXPENSIVE PRODUCTION.

On February 26, at Keeney's in Brooklyn, will be presented "The Gaiety Girls" with eleven people, three of whom (Von Klein, Gibson and Pauline Elliott) are principals. W. L. Lykens will handle the new act, which is taken from a Paris idea, and the cost up to date of public presentation will be \$3,500.

THE MORRIS JURY.

There is a new jury to sit on vaudeville acts composed of Frank Jones, of the Williams houses, P. Alonzo, for Poli's, Ed. Renton, of Trenton, P. J. Casey, for himself, and in the evenings Louis Pincus. The effect when these solemn faced persons file into a theatre would rattle even a dog act.

AERIAL ACTS BARRED.

Kohl and Castle will have small use for aerial acts at their handsome new house, the Majestic, in Chicago. Owing to the fact that balcony and gallery are brought far forward it is impossible for the occupants of the rear of the house to see what is going on.

GIRARD IN LOS ANGELES.

Emile Girard, one of the famous Girard family, who was a familiar figure about town a few years ago, is connected with the Orpheum Theatre in Los Angeles, Girard has played in every part of the globe and his fund of reminiscence is vast and entertaining.

ARTISTS AS LAND OWNERS.

Joseph F. Vion, the former vandeville agent, now a successful real estate broker, has sold farms at New Caman, Conn., to John W. Ransone, Lottie Williams and Meyer Cohen, Mr. Vion sold for Richard Staley, of Staley and Birbegk, his farm at Hudson, N. Y.

GRACE VON STUDDIFORD HERE.

The comic opera star, Grace Von Studdiford, who left the country suddenly a short time ago, has returned after an engagement at the Wintergarten in Berlin. Miss Von Studdiford comes back to America to fulfill a vaudeville engagement.

After completing her contracts she will return to Germany to appear in "Die Meistersinger" at Hamburg, singing the role of Eva.

Several offers have been received by Miss Von Studdiford to accept parts in productions on this side but she has steadfastly declined to consider even the most favorable.

The prima donna was booked for six months over the continent and forwarded her manager, Alexander Steiner, a check to cover the full commissions he would have received.

BAKER IN BUSINESS.

Louis H. Baker, professionally known as "Lew" Baker, has joined the Pennsylvania Company as manager of the Grand Opera House at Pottstown. He was recently connected with the Bon Ton in Philadelphia, selling that house for Frank V. Dunn after others had failed to dispose of the property.

WILL CLARICE VANCE LEAVE US?

Rumor has it that Clarice Vance, the singer of Southern melodies, is considering an offer for next season in a musical comedy. Pending her final decision, no bookings are being arranged which would prevent her acceptance. Miss Vance would leave a gap in vandeville difficult to fill should she decide to enter the legitimate.

MAURICE SHAPIRO TRAVELING.

Italy has placed new time locks on the country, for Maurice Shapiro is traveling "en snite" through the land of the altitudinons Alps. Some say Maurice will return to America and engage in the music publishing business when his agreement with Remick will permit. Others say not, as Shapiro has made a connection with a new corporation to float "phony" diamonds on the other side. Even if Maurice doesn't return, there will be another Presidential election or so.

I. A. L. IN ENGLAND.

The International Artists' Lodge of England has 3,840 members, according to the latest report, with assets of \$32,000. It has been in existence five years, and the annual expense per capita is \$6.50. Mr. C. Bartram is president of the lodge there.

\$1,500 FOR R. A. ROBERTS.

When R. A. Roberts, the English protean artist, reappears in America during '08, he will receive \$1,500 weekly. That amount has been fixed upon by contract insuring big return.

DELLA FOX'S RESTING SPELL.

Miss Della Fox (Mrs. Jack Levy) is in Atlantic City taking a rest after an exacting tour. Two restful weeks out of eighty is a record which entitles Miss Fox to all the enjoyment possible in her short vacation.

Radha. Nautch Dances. Proctor's Twenty-third Street.

Kadha, otherwise Ruth Denney, a onetime chorus girl in the Leslie Carter company, offers an elaborate and decorative series of dances wherein she adheres too closely to the Nautch traditions. The scene shows the interior of a Hindoo temple with a niche wherein is ensconced a figure of the goddess Krishna. Three Hindoos make homage before the shrine, seeking the way to true happiness, and the deity enters the inanimate figure to give answer in a three-part dance, the first of which typifies the five senses, the second their repression and the third the state of beatitude resulting from the practise of these Buddhistic theories. In default of East Indian lore it may be accepted that the dances are in the main correct. With greater positiveness it may be said that they are utterly unsuited to West Twenty-third street; though they might be made a society fad. The slow, sensuous movement of the body is a far cry from the clog and buck dances and the audience tires. Much stress is laid upon the fact that the dancer's feet are bare, though the nudity of the body between the skirts and bodice (a stretch of some six inches) is ignored. To those unobservant ones who failed to perceive that the feet are made up several shades lighter than the tights, it appeared that the legs were bare to the hips. Possibly with a livelier style of dancing the costly accessories may be saved, but a better scheme would be to profit by the experience of Isadora Duncan and take the act at once to Paris. Chicot.

The Four Seasons. Scenic act. Colonial.

Six girls and four sets of scenery comprise a novelty offering in which there is an excess of scenery and a poverty of ideas. One scene should be sufficient to carry the act if not carry out the present idea. A whole stage full of scenery, including a swing, is used as the frame for a very ordinary whistling solo, while the succeeding sets are occupied by a cornetist, trombonist and a quartet of brasses. At the close, in one, a soprano is introduced. An act as good could be framed up with one setting, saving the cost of transporting all of these cloths about the country, giving the managers a cheaper act of the same quality and avoiding delays for change of scenery, which retard the act markedly. Chicot.

Frankie Bailey. "Girl Act." Keeney's.

Frankie Bailey has made another attack on vaudeville, flanked by eight girls and a stage manager. There should have been one girl and eight stage managers. The setting is draped in black and slits in the cloths allow the girls to mysteriously appear and disappear, on the style of Barney Fagan's old Phantom Guards, although they do neither. No changes of costume are made, all the march steps and dancing being done in white uniforms. The crowd headed by Frankie marches and counter-marches in poor alignment, and with no semblance of studied formation. Miss Bailey apparently sings one song, though no one

NEW ACTS OF THE WEEK

heard her. The chorus vocal chords are somewhat stronger, but not more melodious. The dancing is not to be mentioned. The Bailey cuts out symmetrical lines from the atmosphere, and is the best looking part of the show. Other than that, it is nil. The act is short and will never do. It may be inelegantly termed "a mess".

Dolan, Lenharr & Co. "The Wiretappers." Hammerstein's.

For the first time in town James F. Dolan and Ida Lenharr presented their latest act called "The Wiretappers" at Hammerstein's this week. From the title and as the successor to "The High Toned Burglar" much was expected. The idea may be worked out to a greater success than the previous comedies of this greatly liked team of sketch artists, but its present condition of conflict prevents a favorable opinion being formed. There is a medley of comedy, farce comedy, melodrama and tragedy, all jumbled together without sequence. The audience is in readiness to laugh when the laughter is driven away by some ill-timed piece of business. Mr. Dolan must determine on one of two courses. Either to have a melodramatic playlet with a humorous side, or a comedy sketch without adjuncts. As it is there is too much burlesque, approaching horseplay.

Dorothy Jardon. Singer. Alhambra.

As one of the most striking brunettes who have favored the vaudeville stage, Dorothy Jardon attracts attention and adds to her personal attractiveness a very handsome, glittering costume. Miss Jardon has a freak voice which she can place at will. The first selection given was pitched too high for an ordinary soprano, while in an operatic selection her voice ranged down to a baritone. This young woman ought to drop the "freaky" part of the entertainment and sing only ballads in the deeper strains. She has played before in vaudeville, but not prominently. With her attention to dress, good looks, and proper selections, she should encounter no difficulty in obtaining all the time desired.

Les Brunin. "Billiardists Modernes." Orpheum, Los Angeles, Cal.

Les Brunin have just arrived from Europe via Australia and hooked up with the Orpheum Circuit on the Pacific Coast. They were in America before with a novelty juggling and balancing act under the name of the Aglos Trio. This time they are working with an adaptation of a billiard table. With his cue the male member of the team shoots regulation billiard balls against the cushion, which is so arranged that the balls bound backward and upward, and are caught by both the man and the woman in net pockets, made to ring chimes, shoot revolvers, etc. It is not an especially showy or sensational act. but it is a decided novelty and the work is clean and sure, Randolph Bartlett.

"The Scarecrow and the Maid" is the title of the sketch shown by Albert Warner and Daisy Lakewood. Mr. Warner adopts the makeup from "The Wizard of Oz," but is inclined to overdo the suggestion of limpness. He is a contortion tumbler and songs and dances form the greater part of the act. The dancing is good and Miss Lakewood sings fairly well, but the act must be smartened before it can be much of a hit. The introduction of some good dialogue and the suggestion of a story would help much. Chicot.

Grace Cameron. Songs. Hurtig & Seamon's.

New merely in the sense that she has been out of the country for some time, Grace Cameron was seen at Hurtig & Seamon's in much the same act as before. with Dolly Dimple as a life saver at the end. Her opening is one of those dramatic songs with a more or less Spanish accent which admirably served to show how unfitted to this line of work Miss Cameron is. The second was a popular song done pretty well to death in the past few months and the third was the "Dolly Dimple" song. A different costume was worn for each song, but the same pair of brown stockings with shoes to match had to last out the three. The effect was particularly bad in the last song, in which Miss Cameron presented the weird combination of a pink dress, turkey red underskirts and brown stockings. When she gets her salary to-morrow evening she should at once proceed to lay out a part of it for black stockings for the first dress and pink for the last. It would mean a trifle more trouble for Miss Cameron in the changes, but the effect would be much better and Miss Cameron needs every aid. for her voice is devoid of personality and her colorless singing does not score.

Chicot.

West and Van Siclen. Musical Act. Hyde & Behman's.

This pair have been away from these parts for two years or more and their offering in its present shape is now seen hereabouts for the first time. As a musical act pure and simple the turn would not be rated above the average, but the dressing and incidentals carry an added element that aids the performance very materially.

A little story of minor dramatic value furnishes the structure upon which the musical ability of the pair is hung. Ida Van Sielen happens into the college gymnasium in search of her brother. Her brother's chum enters and forces her to disguise herself in trousers. This situation and the dialogue it engenders gives opportunity for some fair comedy, most of it having to do with Miss Van Sielen's trousers. Miss Van Sielen, by the way, looks better in the trousers than she does in her shapeless red gown.

J. Royer West does a 'cello solo that is

easily the best musical number of the sketch. The rest of the music is played on freak instruments—a set of bells on punching bags, a flutelike arrangement in boxing gloves and two cornets disguised in a pair of papier-mache dumbbells.

Some carelessness in the costuming of the two is apparent, and they display a seeming lack of interest in their work, both of which are defects that might be easily remedied. Otherwise the turn frames up as a decidedly acceptable offering.

Coke.

Brinn. Heavyweight Juggler. Circle.

The feature of Charles H. Waldron's Trocadero Burlesquers, Brinn, a heavyweight juggler, is appearing in town for the first time at the Circle this week. He was brought from England by Mr. Waldron especially for this show, and will play with it about six weeks longer, when he will try vaudeville. Brinn does not seek for showy or spectacular effects in his work, doing all of the heaviest juggling thus far shown over here by Conchas and Spadoni. handling one cannon ball, several projectiles of various sizes and weights, the steering wheels of a ship and finishing by balancing a gun carriage and gun on his face, not his chin, with a contrivance fastened to the bottom of the carriage and allowing that to be done. His juggling of the cannon ball with the hands and teeth is good, and his work in general equals the others, as far as it goes, but it stops with the gun carriage balancing. No cannon balls are caught on the shoulders, although a cannon is allowed to drop there from a height of about four feet, which is more difficult than having it thrown from a springboard. Mr. Brinn carries a Maxim rapid firing gun which discharges while being balanced, but the act will not appeal as a novelty. This juggler stated that he challenged Conchas to a contest for any amount in England, but was not taken up. He stands ready now to contest with any juggler in a weight lifting contest. Brinn is short in stature, but compact and built like an iron bar. Sime

PUZZLED.

Here is a problem put forth by B. A. Myers.

He has booked Ben Welsh for fifty-four weeks to be filled in a space of forty-seven weeks. Mr. Myers is staying awake nights trying to figure out how 'tis to be done, meanwhile studying subway time schedules and figuring on running time across the Brooklyn Bridge, so that Welsh may do several New York and Brooklyn houses in the same weeks.

In the process of studying it out, Myers has developed a furtive gleam in his starboard eye, and repeats logarithmic and decimal tables in his sleep.

BARRY A CURTAIN RAISER.

During this week Katie Barry and her company have been presenting "Just A Joke," Miss Barry's new comedy playlet, as a curtain raiser to "The Lucky Miss Dean" at the Madison Square Theatre. Miss Barry and her sketch bolstered up the business at the Madison Square during the stay, and favorable press comment was unanimous.

"Skigie" the Youngest Critic in the World, Goes to the Family Theatre—Says the Show There is Good.



("Skigie" is a boy seven years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigie's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind. What "Skigie" says is taken down verbalin, without the change of a word or syllable.)

That was a good show I saw this afternoon (Family Theatre, Sunday, February 11). They had a lot of pictures and a peach pony, and I liked it better than Hurtig and Seamon's.

A fellow and a pony came out (Claude Fredericks and Roscoe) and the pony could do anything he was asked. The fellow says for someone to give some numbers to add up, and I hollered out 'five and five,' and the pony made his foot move ten times. He looked at a watch and told what time it was, and I wish I had enough money saved up to buy that little horse, and then there was a girl who came out and she sang a song which I liked ("Colleen Bawn") and I liked the song better than I did the girl (Sadie Hart), and then another girl sang about a ship burning up (May Stuart), and they had pictures on the stage showing the fire, and it was fine, and then she sang about the "Star Spangled Banner," and they had pictures about that too, and they had the regular moving pictures besides, and I liked the show because they had so many pictures.

There was a fellow there (Joe Edmonds, "the how-de do-de man") with a high hat, and he told stories, but there were so many people in the theatre and they made so much noise that I couldn't hear what he said, and then they had another fellow who sang songs (Casper Leveen) with pictures, and the pictures were all right. The show was short and it started all over again before we left, and it was the first time I had ever been to that theatre, and I want to go again.

STILL ANOTHER.

May Boley, who had the principal feminine role in "The Maid and the Mummy," has taken the two best choruses from that ill-fated enterprise, and will presently be seen in vaudeville with a girl act carrying nine people and giving the "Polly Girls" ensemble and the "Village Cut-Ups" from that production.

These two features have been somewhat elaborated for vaudeville purposes. The whole act is described as being very similar in make-up and incidentals to "The City Girls," which was headed by Truly Shattuck until "Cherry" Simpson replaced her.

James Thornton is thinking of postponing his London engagement till May, 1907.

HYDE AND BEHMAN'S.

The Heras Family of acrobats, who are featured at this house, describe themselves in the billing as "the absolute masters of the new school of gymnastics," and perhaps they best represent a movement in the acrobatic field that must be apparent to every one.

The piling of the whole troupe on the shoulders of the woman caught the audience as the feature of the act, although some of their casting work was much more difficult. Several of their back somersaults ending in a handstand were sensational. The act is well dressed, too.

Rose Stahl, in "The Chorus Lady," easily held second interest. Miss Stahl rather overdraws the type she essays to portray. But allowing for the necessity of somewhat caricaturing a part which is largely unfamiliar to ordinary audiences Miss Stahl's chorus lady is true to life. Miss Stahl's support, particularly in the person of Katherine Stanton, as Mrs. Westervelt, does not come up to the mark. Miss Stanton is stiff and labored in her work, and fails utterly as the love-lorn society woman. Harry Sullivan as Tommy is rather better, but rather too enthusiastic.

Phil Cook as an all-around long distance catch-as-catch-can dancer demonstrates his right to his Police Gazette medal nightly. He works at every performance as though he were defending his title against the world, dancing himself blue in the face. His partner, Miss Sylvia, does her "relief trick" well enough and dresses attractively.

Walter LeRoy and Florence Clayton have a sketch called "Hogan of the Hansom," which gives the former a theme for his Irish dialect work. The sketch is neither conspicuously novel nor brilliant, but as a vehicle for LeRoy's semi-monologue it fills the bill.

Dixon and Holmes make a mistake in playing the lighthouse scene from "Shore Acres." Neither is a character actor, and the impersonation of James A. Herne is an unintentional burlesque. They might better confine themselves to their team work in one. Most of their clownings in this department were received with laughs, but even in this part of the act a little brushing up would not be amiss.

Lillian Shaw does dialect songs. Her Hebrew dialect songs were good for the same reason that John T. Kelly has an accurate brogue. Miss Shaw's impersonation of Katie Barry had Yiddisher frills on it, the combination making for a comedy effect, which may or may not have been designed, but was none the less funny.

Caron and Farnum did some smooth acrobatic work, and rather overworked a seltzer siphon at the end of the turn.

West and Van Siclen's musical act will be found reviewed under the New Acts.

MEETING OF KEITH MANAGERS.

During the week some comment was occasioned through a meeting of the various managers on what is known as "The Keith Circuit" at the offices in the St. James Building. D. F. Hennessy, of the Keith forces, said there was nothing extraordinary in the meeting, bookings for the balance of the season and summer being completed. It is probable that some plan was outlined for '07, Mr. B. F. Keith attending the conclave in person.

HAVEMAN AND GROVER,

Richard Haveman, who has been playing the Grover houses the past two weeks, is to bring suit against W. T. Grover for a difference of \$50, alleged to be due on each of the two contracts.

Haveman was originally booked for a single week at \$500, but as he neglected to send his billing matter to the theatre he was cancelled under the clause covering that omission. Later on he was booked for the two houses at a salary understood to be \$400 weekly. The contracts were signed hurriedly and when at the termination of the first week the trainer was tendered \$400 he showed a contract calling for \$450. Mr. Grover refused to pay on the ground that he should not be penalized for mistakes made by the Marinelli office, and Haveman accepted the lesser sum under protest, playing this week with the same understanding.

He has instructed his attorney, William Grossman, to bring suit and papers will be served as soon as the case is complete tomorrow.

NO SPECULATORS HERE.

This afternoon three six-footers, conspicuously dressed, will promenade the sidewalk in front of the Alhambra warning possible patrons of the ticket speculators that the tickets will not be accepted at the door. David Robinson, the resident manager, will be at the door and should a ticket be purchased the patron will be followed to the gate, where Robinson will return the price of the ticket and refuse admittance.

There is no chance for a suit, for under the laws of New York State a theatre ticket is regarded as a license and not a lease, the difference being that a license may be revoked while a lease may not.

The plan will be followed every Saturday and Sunday.

"RAFFLES" A STAR.

George Harris Donahue, known as "the Mysterious Mr. Raffles," is the head of an occasional vaudeville show known as the Metropolitan Vaudeville Stars. It is announced that if you discover him in the audience you will be paid \$100. Next to the manager the identifier is said to be the most important personage with the troupe.

NEW BUFFALO HOUSE.

The Temple, W. D. Taggart, manager, is a new east side resort, scheduled to open February 19. It is a ground floor house, seating 800. It will be in the centre of population, fireproof and modern. Shows will be given twice a day, the manager making up his own bill. The booking extends up to May and includes some of the best in the vaudeville line.

SUNDAY NIGHT CONCERTS.

The vaudeville managers in and about New York city have an increased amount of confidence as to the license they will be allowed in concerts on Sundays, and it seems probable now that to-morrow night will witness the usual style of entertainment, without much tightening or cutting.

The Sunday night concerts at Miner's Bowery theatre have been discontinued.

"PLUGGING."

By Jack Norworth.

Scene, music publisher's tin pan alley. Time morning, night and noon.

Enter Meyer Gumbo, the genial manager, booked solid until 1908.

"Morning men. How are my merry pluggers this morning? I've got a lot of work for you boys to-day. Just wait until I skim through this mail. Huh! nothing but requests for special sets of scenery, just because they're using parodies on some of our stuff. Good night for that. Can't make any money that way.

"Here, Ike and Mose. I want you two boys to go down to Coney Island. Hire a boat and get out alongside of that ship that is sinking down there. Don't plug anything but 'Asleep in the Deep' and 'Sympathy,' and if you get back in time stop in at Miner's Eighth Avenue. You know it is amateur night to-night. You can go on as 'Amateurs,' same as you did at Keeney's last week, but if you sing anything else but our stuff, look out. You better vamp if you want to get there before the ship sinks.

"Now Jake, you go over to that Fifth avenue church, right above 54th street. There is a swell funeral there this morning. Butt in and slip the organist a case note, open up with 'The Holy City' for a stall and pull 'Good-by Maggie May' on them, if you get a chance mention that it is on sale at all the department stores.

"To-night you can go up to Mrs. Fischer's. She is giving a banquet. Hang around till you see them eating ice cream with a fork and then sing 'Spoon Time.' It may be a little wise for those mugs, but be sure and sing two choruses each time.

"And Nathan, I want you to take these boxes of cigars and give them to all the orchestra leaders with our compliments. If they still play our stuff after smoking one of them, then I'll know we must have a good catalogue.

"On your way home to-night stop at the Sharkey Athletic Club and wait till you see your chance and then spring 'Pienic For Two' on the gang. Wait till things get lively before you do it and they'll fall for it better. On the way now.

"Here, Isey, I understand Percy Williams is giving a show for the Kings County Pen. You cut in and sing 'Everybody Works but Father' and on 'The Banks of the Rhine with a Stein.' They both ought to go good with those convicts; and another thing, I want you guys to quit kidding me about this flannel shirt of mine. It cost \$8.00. I can show you the bill for it. No, that is not a 'didie' pin, it's gold. You have to wear them with the shirts.

"Hey, you Jake in the front room stop playing 'Have You Seen My Henry Brown.' Here comes a couple of live ones and I want to tell them it's a brand new song, never been done in vaudeville, that I'll hold it for them for six months, and put their pictures on the title page.

"I guess that will be a bad brand of Durham. That'll be about all for this morning, I think. See you in the morning."

NICKEL VAUDEVILLE.

The Belcher-Waterson Company purposes starting a five-cent vaudeville house on Sixth avenue, between Fourteenth and Fifteenth streets. Three shows an hour will be given, the performance consisting of motion pictures and illustrated songs.

Shows of the Week

KEENEY'S.

A "girl act," and a "boy act," were both features of the bill at Keeney's this week, and the girl end led by Frankie Eailey (under New Acts) and the boys because Virginia Earl was at the front. She was the drawing card for the house. Miss Earl is rapidly becoming acclimated to the vandeville atmosphere and is playing with that dash necessary to it, ably assisted by her six young men, all of whom are good singers, knowing how to take care of themselves on a stage. Wheeler Earl in blackface as the butler is doing some real comedy work.

Harry Pilcer, a young singer and dancer, is getting his offering in better shape, and were he sensible enough to drop the teo. Cohan imitation altogether, substituting for it, he would have a better finish. His voice is superior to the average of the dancers, and the suggestion that he take a girl partner still holds good. The black sack coat worn in the opening is a horrible affair.

Lavine and Leonard are giving juggling and comedy with the automobile (not forgetting the young squealer—and the milk bottle) but promise to have something new shortly. Black and Jones, two colored men in songs and dances, need some one to revise their turn, and if that is not to be done at least let the comedian purchase a comical make-up. His present dress appears to simply not fit.

Melville and Stetson have almost a new act in songs and imitations. Miss Stetson does not fare as well as Miss Melville in it, which is the reverse of past conditions. The dresses worn are elaborate, and should be since they are "on the inside" in the dressmaking line.

Chalk Saunders in comic drawings was liked while his back was toward the audience. When facing it he seemed ashamed of himself.

Delmore and Oneida gave the perch act, and the "Keeneyscope" announced the bill for next week for the first time Tuesday night. The ushers read it attentively.

HAMMERSTEIN'S.

A former comic opera star, Louise Gunning, is the headliner at Hammerstein's this week, and holds the position through the applause tendered for her rendering of Scotch ballads. Miss Gunning has a pleasing personality which figured largely in the reception.

Tom Hearn, "the lazy juggler," had the house howling. Even Oscar Hammerstein steals the time during each performance to watch Mr. Hearn, standing back of the orchestra rail and asking his neighbors "if that isn't the funniest act you ever saw."

Matthews and Ashley play a return date, and their parody on "Nobody" caused them to run out of verses, and the Peschkoff troupe of Russian dancers were well liked in the finale, a tambourine exercise which is very pretty in effect and apart from anything shown by other foreign dancing acts. Mr. Peschkoff is most graceful, scoring a separate hit in his solo efforts.

The Military Octette, with The Girl with the Baton, reappeared for the second engagement, and were successful with their settings and music. The two young

girls who give an imitation of "coucheeconchee" dancing in their efforts to "mark time" are still retained. The Tommy Atkins cap worn by Rose Stevens, "The Girl," seems very appropriate now, her attention on Monday night having all been directed at a party of generously applauding friends in an upper stage box. Reichpin, a foreigner, has three dogs, two of which are aerobatic wonders and the other a well trained clown. The patience which must have been necessary to have produced the results these animals give is shown by the trainer, who is quiet in his method, without the use of whip or words.

Greene and Werner gave their "Babes in the Jungle" with a new dress worn by Miss Werner, while Miss Wiley, of Brandow and Wiley, also appeared in a sensible and expensive gown. Mr. Brandow, the male end of that colored singing and dancing team, should forthwith procure some suitable garments for himself, his present outfit looking very shabby and almost dirty.

Dolan and Lenharr in a new act will be found in that department.

ALHAMBRA.

The Koyal Hungarian Boys Band receive the most applause at the Alhambra this week, although Carter DeHaven and Flora Parker are prominently featured. The new act this pair is presenting is credited to DeHaven with Albert Von Tilzer as the writer of the music.

The piece proper barely receives an encore. DeHaven attempts stage-management within hearing of his audience, and tries for a laugh with a ballet girl burlesque. Miss Parker ought not to make up any more than is required. She is prettier off the stage. "A College Boy's Frolie" is what the offering is called. It is far removed from a headliner.

Mazuz and Mazett in comedy and acrobatics have made no visible change in either, gliding along in the same old style, and Captain Bloom with a demonstration of wireless telegraphy gave an interesting exhibition, receiving the attention of the house which liked the act very much.

Dorothy Jardon (reviewed under New Acts) and Paul Sandor were a couple of bright spots on the bill. Mr. Sandor seems to have cut down the number of animals his dogs impersonate, and he is too free with the whip. Appealing to children especially as he does, Sandor should be more judicions.

Gallagher and Barrett have a sidewalk conversation in the form of a sketch, and are doing very well with it. The "straight" man is excellent, carrying most of the comedy, and the comedian has a funny walk in the burlesque finale which is a bit of art.

Leslie and Dailey, with their familiar slang skit, and "In the Sunny South," are there, with the pictures.

CIRCLE.

Charles H. Waldron's Trocadero Burlesquers are playing the Circle this week with a chorus of ten girls. Mr. Waldron should have imitated the other companies who "fill In" for New York city. Fifty would not have been too many on the stage during the opening piece, "A Mislit Family," by Harry Montague. "Mistaken Identity" is given the full limit in it, and the description on the program says: "A Merry Musical Comedy." It is a burlesque tragedy instead. Frank Graham in a character part of an old man did some capital acting, but the lines, some of which are most open and suggestive, operate against the others in the east.

It runs much too long, and it is a pleasure to see the olio arrive without an intermission, even if Mae Taylor does open the middle section with singing. Frank and Grace Graham have succeeded in bringing out a character singing act with moving pictures that pleases, and if they will conclude to drop that "Gentile and Jew" number, the act will be in first class shape. Brinn, a juggler, will be found under New Acts.

Charles Mackie and Ben Walker have a scenic singing turn also, using the chorus in the opening, and getting themselves well liked by the audience for the earnest endeavor they make. The Wilsons, a team of colored singers and dancers, are a great deal better than many similar colored acts in vaudeville. The woman has an idea of comedy, and knows how to use it in her singing numbers, while the man is a good dancer, without "rough-house" interludes.

The concluding burlesque "Fun at Hotel Astorbilt" scores through the slap-stick business employed. The chorus is swollen to twelve here, a couple of the "principals" in the first piece being reduced in the last. Grace Graham is one, and to appease her feelings she is allowed to wear a black pair of stockings and a bow garter for distinguishment. Were it not for the olio, Waldron's show would be outclassed by many inferior companies.

INTERSTATE CIRCUIT.

(Special to Variety.)

St. Louis, Mo., Feb. 14.

The management of the Interstate Amnsement Company, operating and controlling the Majestic Circuit of vaudeville theatres in the South, states that there is no truth in the report that they have closed their theatre in Birmingham and one other point on the circuit. Birmingham has not yet opened, the theatre at that point being in process of completion. This house will open March 5. All the other theatres on the circuit are in operation and the general business of the company shows a steady increase. The bills now being presented on this circuit are booked entirely through the Orpheum circuit at Chicago in connection with the western vaudeville managers' association. The management states that it traces the report concerning complaints against house crews to an artist now said to be in New York who was recently cancelled, at the Honston Theatre because of his unprofessional eonspiracy with an employee of the company resulting in the artist making a speech to the audience, in which he referred in uncomplimentary terms to the management and boasted of his intention to operate a stock company in that city next season. The management promptly closed his engagement and discharged the employee, which action closed the inci-

- By Sime

THE OFFICE BOY AND THE AUDI-ENCE.

"I wish you would take a fall to the fact that I'm tired of talking to you," remarked the Office Boy, when I saw him the other day. "You ought to know I've been seeing enough vaudeville shows without having to talk about them afterward."

The Boy was told he hadn't been asked to speak, which information seemed to strike him the wrong way, for he reddened up and replied, "Well, maybe I should have waited until you asked me something, but the Boss is busy and I knew yon would hang around for a few minutes anyway. I'll keep quiet. If there's any talking to be done you do it, and I'll pretend to be the audience and langh.

"That reminds me of the audience you find in a vaudeville house," continued the Boy. "Aren't they the limit? That's the first thing you think when they don't think the way you do, but as it's the audience that decides how much money the artist is entitled to a week, I guess everybody will listen to them all right.

"I would like to know just how many people in a vaudeville theatre agree upon a certain thing, when the laughter is so loud you can't hear yourself. They may make a lot of noise, but there's a whole lot of people who never smile at the same time. It sounds great to the artist, but it's about an even break mostly between those that laugh and those that don't. The smilers don't count.

"It's very few people that go to a vaudeville show that's sure what they want to see anyway. In vaudeville you can make the people laugh with business which if seen on Broadway they would mob the manager who charged \$2 for the exhibition. On the other hand, there are comedians on Broadway who people pay \$2 to see that would die in vaudeville before the first week's salary came due.

"In some houses around town, what goes great at the matince falls flat at the night show, and vice versa. You can't explain that,

"I remember Syd Grant handed ont three of the oldest ones be could think of in Syracuse one night, and the audience fell off the chairs. 'What's the use, when you can get 'em with that stuff?' said Syd, sotto-voce. Jim Thornton has tried out the same idea often.

"I think it's the first impression the house gets that has a whole lot to do with the act, but, of course, the finish is the telling point. If you get them right on the jump, they're yours, but if not, you've got to win them over, and it's just like lifting dead weight.

"Some artists have a habit of giving the audience hard looks. That's a pretty easy way to lose them. They may not know much about vandeville, but it's 1,000 people all looking at the stage, and 900 will notice if the fellow there gives any indication of freshness. I'd like to figure this audience idea out. There's a fortune in it for the first fellow that does."

Eddie Clark is publishing a press sheet called "The Weekly Hash." Eddie is a nice little boy and has a fair "girl act." That lets him out. VARIETY

Shows of the Week

COLONIAL.

Exceptionally strong is the bill at the Colonial this week, where one gets a lot of acts that would have been considered marvelous ten years ago, but which is only a little stronger than the average Williams bill to-day. Henri De Vries (in his second week) packs them in, but later in the week Salerno made his influence felt. for he is a juggler of the first flight and many of his tricks are startling. Nothing prettier than his juggling of the lamps and his picture frame has not been spoiled hy Chinko and others. He scored a real and deserved success. Mr. De Vries has not suffered in the process of cutting down for vaudeville purposes. Artistically the play is not quite so well rounded off, but the accelerated action more than compensates. The holiday audiences were inclined to be restless at the start, but before the first ten minutes had passed even the gallery boys were interested and quiet. The Four Seasons (found in New Acts) made a showing, and Joe Welch found favor, as did the Four Lukens. Simon and Gardner, with their rough house, were just what the andience wanted, and the house was kept in a roar for twenty minutes. Mr. Simon has cut out his disclosures of underwear, to the decided improvement of those scenes. Howard and North are up here from Hammerstein's, but stand a second viewing well. There is real humor to their dialogne, and their quick turn to pathos at the close is splendidly worked. The last episode is a gem in its way, and worthy the dramatic stage. Augusta Glose shows a decided improvement over her earlier work. Her child song is sung with a close approximation of the real child voice, but she should extend her walk song. A similar idea has served both Irene Franklin and Blanche Ring and Miss Glose can get very much more out of it with a little study. She would improve her act vastly by adding a song permitting a small dance. The three Leightons have a medley turn in which the feature is the dancing. This last is good; the rest little more than fair.

TWENTY-THIRD STREET.

Between Robert Fitzsimmons and Lincoln's Birthday there was a house and a half at Proctor's downtown theatre Monday afternoon. In addition to Fitz and his "thrilling one-act melodrama," there was Radha (found in New Acts) and a bill of favorites. Rice and Prevost made the hit of the show with their tumbling, but were compelled to spoil it by coming back and fooling in the front scene while an overburdened stage manager made a set for Theresa Rentz. In spite of this, they did well, and some small new bits of pantomine pleased almost as much as the heavier work. Fitzsimmons and his better half went through with the same performance they offered at the Fifty-eighth street last week. Fitz, with his toupee, is one of the funniest juveniles on the stage to-day, but Mrs. Fitz is a better singer than actress, and is not much in advance of her husband. The bag punching was again the hit of the bill (no joke intended). Theresa Rentz (a good old German circus name) offered two horses of bigh school attainments. The use of the

serpentine dress and slides is not to be commended. The riding is far more interesting, though the effect of the colors on the white horse is amusing. Cole and Johnson were not the hit they usually are. Their songs are not up to their standard and they fare poorly. This is a pity, for they have a good act in other respects. Foy and Clark scored with their submarine sketch, though the need for dialogue away from the sidewalk conversation type is still apparent. Apart from that they are far in advance of any of their earlier efforts. James Richmond Glenroy should be exiled to the ten-cent circuits until he gets rid of those epitaphs. They are more tiresome than ever and even the holiday audiences do not laugh heartily at them. The worst of it is that Glenroy can be so much more clever when he tries. The Society Belles suffered from a lack of room at the opening, but got through in good shape, though one of the young women (who works on the left, or Sixth avenue side of the stage) was on strike Monday afternoon and neither sang nor danced. She may be a friend of the family, but she should be made to work. The Tobins did some good things in the musical line and Hubert De Veaux drew some pictures on black and white grounds. There were also the pictures.

HURTIG & SEAMON'S.

On paper the bill this week is one of the strongest of the season, but there are a couple of sagging spots that spoil the make-up. One of these is contributed by Ward and Curran, who are working very badly in the early half of the act. Mr. Ward lacks his usual briskness, suffering apparently from a cold, and when the expected laughs do not come he resorts to chats with Joe Ali, the leader of the orchestra. Ali helps him out, but the effect is slow and they do not make their impression until the encore. The Howard Brothers contribute some good banjo playing as well as a display of banjo juggling that is not approached in any other act vet shown. In their straight work they would confer a favor upon all by forgetting the "Poet and Peasant" overture. Ever since the "Miserere" was declared to be bad form, banjoists and others have divided their attention between this and the "Tell" overture. It has come to be an infliction and musicians who seek to demonstrate their ability should find something new. There is a wealth of tuneful and not too difficult music they could get did they only take the trouble. The Howards owe it to their reputation to keep ahead of the rest. Carroll Johnson made a score with his antique recitation. His act is interminably long. If he insists upon reciting he should cut out his last song. It would be better to cut out the recitation. In any event he should purchase a new hat at once; his present headgear has grown positively filthy. Cressy and Dayne scored here, though for some reason the house did not appear to catch many of the points and thereby lost much real fun. Some of the lines in this little satire are the cleverest to be put on the vandeville stage in a long time. It is really a treat to get an act like this occasionally. The Larsen Sisters do a short act in which the lack of form is against

their success. They make no direct appeal with a specialty, but divided their time between ground tumbling and the single bar. They should decide upon one or the other and, above all, they should change their style of dress. Higher necked dresses are necessary or the present bodices should be filled in. Sidney Dean and his company have "Christinas on Blackwell's Island," which is clever, though growing stale. Never saw cells in any prison numbered 14-13-15 except on this scenery. There are the pictures, of course, and two new acts found under that heading.

IMPERIAL.

There is both quantity and quality in the Grover offering at the Imperial this week. The Florenze troupe were the real headliners and they performed some capital work in the matter of twisting somersaults to two-highs and other simple little tricks of similar sort. There are two and three tricks being shown at the same time because of the large number of persons employed. They would use their workers to better advantage did they delay the second and third tricks a trifle so that they would follow each other in rapid fire order. Then all would score instead of the approval being divided among three groups. Len Grover, Jr., is reviving some old-time oneact farces with decided success, the current offering being "Little John L." familiar to the Grover beach patrons and which is funny enough to be taken over the circuits. Vira Rial, Amy Lee, Rowland Edwards and Cosmo Cholmondeley-the latter clearly an alias-all assist. William Cahill would do well to work out some new jokes. He has an excellent style but his talk is timeworn, though it goes well here where many new patrons are found to whom all things are blessedly new. Seymour and Dupree have their leaping and dancing act. The jumping is good though not plentiful. The dancing is but fair. Miss Dupree being too boisterous in the Dutch dance. There was plenty of Dutch dancing on the bill, for John Hyams and Leila McIntyre do their encore in this fashion, which enables Mr. Hyams to score his only hit. The major portion of the credit goes to Miss McIntyre for her child imitations, though these are not as clever as when she originally offered them in vaudeville. Zazel and Vernon have an act built up of old pantomime tricks that is as good as most of the imported stuff. Greater speed in working would not only permit the addition of some new tricks but would greatly help those now in. The boxing finish is a sad anti-climax. Bert Levy had his soot sketches here but has cut down the number of pictures shown. Some small interest centers in the model and the trick employed to obtain the effect is not discovered here, which makes the act a good one. Cooper and Robinson won more than their share of the applause and most of the house stayed in to see the pic-

J. H. Moore, of Rochester and Detroit, returned this week from Arizona, where he spent some time with E. W. Wiggins, Mr. Moore's brother in-law. While there, the two invested in some promising property called a theatre.

By Chicot

TONY PASTOR'S.

The Five Mowatts are closing the bill at Pastor's this week with their whirlwind club finish, but they still work a little too fast for absolute sureness. They eould afford to slow down a trifle and drop things less frequently. In any event it is a capital turn and draws the applause. The Fitzgibbon-McCoy trio are still very much the same. With Max Ritter in the act the dancing is very much better looked after and he lacks his predecessor's eternal freshness, but the act is old fashioned and pleases only those who still fancy the rough-house work. Matthews and Harris are still showing Cressy's "Adam II," which is not as young as it once was. It should at least be freshened by the introduction of an occasional new joke, but even this is denied. There have been two new jokes put in it since the sketch was written and they are out of date themselves. Colby and Way score with the ventriloquism and the dancing doll feature, both of which are good. This is their last appearance in America for a year or more and their reception was strong enough to send them away with pleasant memories. Lew Hawkins was good when he sang, but tiresome and reminiscent when he talked. Gilday and Fox just escaped being a hit. A little more care in the selection and delivery of their talk and they would command an excellent position. Just now they hurry their work and are not careful in their characterization. Emerson and Omega have their old familiar sketch and the Prvors show a musical turn. Alma Pryor is a clever dancer and sings coon songs well. She is apt to take her work too seriously but makes friends when she smiles. The banjo playing is their best feature. Ivy, Delmar and Ivy should exercise greater care in making their selections. Also the man should cut ont the alleged joke over the dummy's head. Such things are in execrable taste. The three play well and with a little care in getting the right sort of music would establish themselves as favorites. The Three American Girls wear Spanish colors on their tambourines and otherwise emphasize their Americanism. They sing well but lack animation. They should move around in more lively fashion and they should stop telling jokes and singing topical songs at the audience, both of which get them disliked. If the verses were clever there would be another story to tell. The Two Seymonrs (reduced to one) have a dog act. The dogs are very much more clever than their trainer. Mr. Seymour should cultivate a stage presence and have some one edit his talk. Alice Jennings sings songs with illustrations, and L. Jerome Mora does magic not badly.

Last Friday night at the Circle while the "amateurs" were having their say, a girl with a misshapen voice commenced to sing "If a Girl Like You Loved a Boy Like Me." The andience tried to hoot her off the stage, but the strains of the melody had its effect, the whole andience joining in the chorus.

Fields and Ward expect to go to London in May, opening at the Pavilion.

ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

New York, Feb. 10, '06.

Editor Variety:

Sir: Mr. Tony Pastor has just received a letter from a Mr. T. Geoffreys. London, England, in which he is informed that Jennie Benson died February 1, after undergoing a serious operation (particulars not stated). Miss Benson was famous as a jig dancer in the early '70s, and was the mother of Marguerite Fish, who was famous as "Baby Benson," the youngest of jig dancers. Miss Benson married Mr. Fish, a cornetist of repute, and they were among the first Europeans in the field of amusements in South Africa, whence they returned after considerable success. H. S. Sanderson.

Editor Variety.

Sir:-May I ask why a manager should be permitted to make a charge on the actor for giving him work? It is of course expected that when an artist goes to an agent and enlists his services that some payment shall be made for services rendered, but where does Mr. Keith or Mr. Meverfeld gain the right to charge five per cent for booking an act? Both managers are in the habit of exacting the agent's commissicn on the plea that they are conducting agencies, although neither had paid the license fee exacted by this State nor complied in other ways with the law. Surely the managers are making enough money to be able to afford their own office expenses. Why then should they seek to virtually graft off the artist? You will, of course, understand why this is not signed with my Grafted. own name.

Editor Variety.

Sir :- Will you kindly announce in your publication that I am about to bring suit on appeal to recover commission from Adele Ritchie due me on bookings made last Summer? The case was decided in her favor, but I believe that the higher court will adjudge the case on the evidence, all of which was clearly in my favor.

I personally delivered to Miss Ritchie contracts for ten weeks work at various houses, making a trip to her home in Rye for that purpose. She then said that she would sign the contracts at her leisure and return them to me the following day.

I was visited by De Cerne, a sort of manager, who told me that Miss Ritchie would sign the contracts but for five per cent. only and through the office of William Morris. I told him that she might do so but that in such an event I should surely sue.

When the case came to trial my attorney caught Abe Kaffenberg, of Howe & Hummel's office, handing the judge a note and accused him of unfairness, the matter being argued out in the court room. When the case was called. Miss Ritchie and the judge were on such good terms as to attract the comment of the spectators present, and in spite of the testimony of Messrs. Percy G. Williams, F. F. Proctor, William Hammerstein and William Morris to the effect

that they considered that the engagement had been made through my office, a decision was rendered in her favor. I intend to fight this matter to a finish for the purpose of establishing a precedent and trust that you will be able to find space for this communication. Thanking you.

William Lukens.

Editor Variety:

Sir: A man about 36 years old with a heavy beard is claiming the authorship and title as the originator of the "Newsboys' Quintette." He may claim anything he likes, but I have a just claim as the originator of that act and title, which claim I gladly share with William Slafer. musical director of the Hyde & Behman enterprises. Mr. Slafer wrote the musical numbers and devoted several weeks of his vaudeville time to rehearsals. After making it a success, I introduced the original idea of joining in the chorus from the front of the house as a "boy soprano." It pleased Mr. Hyde to such an extent that at my suggestion he procured several boys who could sing and dance, and I named the act "The Newsboys' Quintette." Under that name it toured the country, playing the first-class houses only, including Koster & Bial's Music Hall, then on Thirty-fourth street, which instance many will recollect. After holding the original quintette together for three years, I made my first song success with "I can't tell why I love you, but I do," afterward taking up composing as a profession, replacing myself in the act with my brother, Leo Edwards. Then a Mr. Nelson, who now claims to be the originator, applied to me to be one of the newsboys. I noticed that heavy beard, and told him he could be a newsboy as soon as he got shaved. This is the first published statement relative to my origination of this particular act.

Gus Edwards.

New York, Feb. 14, 1906.

Editor Variety:

Sir-In last week's issue of your paper there appeared an erroneous statement giving Mr. Chas. Lawlor credit for the authorship of the song entitled "Since Father Went to Work."

This song was composed and written by me and Mr. Chas. Lawlor is simply one of the many who is singing it.

William Cahill.

Cleveland, Ohio, Feb. 14, 1906. Editor Variety:

Sir-Is there no way of getting your American transfer companies to compensate an artist for losing a train and nearly the engagement? I ordered Curtin's Transfer Company, 266 Bowery, New York city, to bring my baggage to the Erie depot last Saturday, no later than 12 o'clock midday, as I had to catch the 2:40 p. m. train for Cleveland, but the above named company never turned up with my baggage until the train had left, notwithstanding that I telephoned to them at 1:30 p. m. from the Erie depot, asking why my baggage had not been brought to the depot according to our arrangement. The answer was. "we shall be on time to enable you to catch the train." You will greatly oblige by publishing this letter. It may prevent other artists from being stung by Curtin's Alf. Meers. Transfer Company.

NOTES FROM LONDON.

The motor wagon or van dressing room I wrote about last week has proved a success and several artists have adopted this method.

A novelty in dancing is to be seen at the Tivoli Music Hall, where an exceptionally strong programme has been arranged. The dancer in question is Miss Mildred de Grey, who is appearing for the first time in England in a series of barefoot dances.

The benefit matinee at the Oxford Music Hall in aid of the late George Le Brunn (a very successful song writer) realized nearly \$35,000. At this same hall matinees are being given of cinematograph reproductions of the Britt-Nelson fight.

Miss Victoria Monks is heading the bill at the Coliseum.

At this time of the year a large number of music hall artists are engaged in pantomime work, and consequently the halls are deprived of some of the principal exponents of the variety stage.

The Holborn Music Hall, which now stand on the site of the old Royal opens its doors on Monday, January 28. It has been superbly decorated and an exceptionally strong company has been engaged. Two performances a night and two matinees a week-these are the present arrangements. Lee and Kingston and The Two Bees are included in the list of artists engaged.

A man named Willetts has just been sentenced to nine months hard labor for conspiring to print and publish copyright music.

A departure very important to variety artists over this side of the water is about to be introduced at the Coliseum, where it is understood that, in addition to their ordinary specialties, those engaged will be called upon to play parts in the various productions; the idea is, of course, not new to America, where it is the custom in a good many variety theatres. I was at the Coliseum, where, although the cheaper seats were well patronized, the more expensive ones were sparsely filled. Neither was the programme particularly alluring. Mabel Love is not seen to advantage in the playlet woven for her benefit and the same must be said of Eugene Stratton, who deserves a better song than "There's Nothing Like Your First Love After All." The item which received, and deservedly so, the most applause was an illustrated song by Miss Millicent Marsden, who is the possessor of a sweet and clear voice. Mrs. Brown Potter, who has been lately figuring in the law courts. showed her dramatic powers in some tableaux of "Love's Apotheosis" and in which she took the part of "The Spirit of Love." She gave a very powerful interpretation of the part.

A new ventriloquist, Coram, achieved great success at the Lyceum in introducing to the public for the first time an act which proved to be something new and original in this particular line. Under

The Chas. K. Harris Courier

Devoted to the interest of Scage and Singers
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

The Blue Ribbon Burlesquers are making a
feature of "The Tale
of a Stroll" and "It
Makes Me Think of
Hone, Sweet Home,"
and have been meeting with great success
with both of these big
hits. Also Ed. T.
Mora, the well-known
lyric tenor, who is
making a feature of
"Just One Word of
Consolation," "Fly
Away Birdle, to
Heaven," "Dreaming,
Love, of You," and
"Sister."
The Imperial Four have
a beautiful arrangement for their different musical instruments of "Just One
Word of Consolation,"
"Dreaming, Love of
You," and "It Makes
Me Think of Home.
Sweet Home!" which The Blue Ribbon Bur-

You," and "It Makes Me Think of Home Sweet Home," which Me Think of Home.
Sweet Home," which
numbers they deliver
with the most beautiful harmony ever
heard on the Vaudeville Stage.
Charles Forman, of the
Gay New York Co.,
reports good success,
with "Dreaming,
Love, of You," and

No. 1. New York, Feb. 17, 1906. "It Makes Me Think of Home, Sweet of Ho Home."

At Madison Square Gar-den, the annual enter-tainment, and den, the annual enter-tainment and ball of the New York Letter Carriers' Ass'n, the big feature of the show was "The Tale of a Stroll," and "It Makes Me Think of Home, Sweet Home." which were produced in a most beautiful and elaborate manner, under the able manunder the able management of Mr. Pete Lawrence, of Lawrence and Jennings. These numbers created a furore, and were sung at both performances to over 15,000 people, ing tremendo receiv ing to

Alice Jennings, known contraits sing-er, will make a fea-ture of "Dreaming, Love, of You," and "Sister," the coming week at Pastor's. As Miss Jennings is an Artiste of ability, appearance at Pas tor's spells Success

the title of "The Joys of a Motorist" the rising of the curtain reveals a rustic scene in which a figure (well known as Jerry) is sitting on a stile "looking for trouble," as Coram aptly puts it. A motor appears on the scene, with Coram as the chauffeur, and inquires the way of the boy sitting on the stile. Then the fun commences and some very smart repartee is indulged in by both parties. Coram's voice and enunciation are splendid and easily distinguishable all over the house. He does not leave the car during the show and drives away leaving Jerry in possession of the stile. Coram works the figure by means of compressed air. The laughter at his performance was loud and prolonged.

The South African Empire, Johannesburg, under the management of the Hymans, opens next May. Ada Reeves has been engaged as the bright particular star at the enormous salary of \$25,000 for nine weeks. Not bad, eh?

Misses Cooke and Clinton, billed as "America's famous lady sharpshooters," have been meeting with great success on the Moss & Stoll tour. Negotiations are in progress for the transfer of the entire Gaiety Theatre company with the "Spring Chicken" to New York next autumn.

As a result of a gun accident Mark Melford, the well-known sketch comedian, is lying in a serious condition in hospital.

The "Human Bullet" is the title of a "new" sensational act, due at the London Hippodrome Monday next. The act entails the shooting of a gymnast from a cannon on the stage into the dome of the lofty house.

The Two Bells are going strong at the Holborn Empire with their laughable scene, "Picture Postcards."

Bert Edwards.

GOT IT NOW.

Dan Sherman has purchased from Scott & Wilson the rights to "In a Jay Circus," which he has already announced he will produce in vaudeville next season under the title of "Old Dan Tucker." The transfer was made Tuesday of this week.

SUMMER PARKS

H. H. Boyce, of the "White City" circuit, is so busily engaged nowadays in entertaining old college friends that he has no opportunity to devote any attention to the affairs of the circuit, of which his brother, Edward Boyce, is the head.

It is stated that Steeplechase Park at Coney Island will have \$750,000 poured into it before the opening. The money will be spent on improvements, with several features, to be announced shortly.

The L. A. Thompson Scenic Railway Company and Geo. C. Tilyou have joined hands at Rockaway Beach. There will be constructed a "Midway," and the whole will be covered over, making a pavilion. Concessions will be sold.

The Thompson Company will place a scenic railway in "Wonderland" at Revere Beach.

There will be \$10,000 invested in a "Hale's Tour" on ground directly adjoining Dreamland at Coney Island. It is controlled by L. A. Thompson, who will not utilize it until '07.

White City, the most stupendous amusement park Chicago ever had, is announced to open May 19th. Its principal features will be the "Fire Show," a mechanical scenic reproduction of the great Chicago fire, said to be the largest of its kind ever built. Manager Paul D. Howse states that concert bands—the best obtainable in the country-will be engaged for two weeks each during the summer.

Ravinia Park opens in Chicago in June with a Symphony Orchestra. Riverview Park will have band concerts and vaudeville. Sans Souci will have vaudeville and outdoor features.

George Homans announces that he has secured a circuit of seven summer park theatres between Norfolk and New Orleans, but not including the latter town. As these parks are all provided with actual theatres to which an additional admission is charged, they will be able to play the same class of attractions as are seen at Hammerstein's and other local roof gardens. The season opens May 15 and closes Labor Day week.

W. W. Scott, superintendent of horses, with the Carl Hagenbeck Greater Shows, has purchased at Cincinnati, six carloads of draught and saddle animals. The cause for this purchase was a decision reached by the owners of the circus to double the show next season.

The "Wonderland" park of H. A. Dorsey will have the field to itself in Montreal this summer, the Starland Company having finally abandoned that city, after many contradictory decisions. It is understood that the Starland people are looking over New Bedford, Mass., as a possibly favorable location. The Montreal "Wonderland" will open May 19, the same date Mr. Dorsey's other park of similar name in Minneapolis will commence its season.

J. A. Sloan, of St. Paul, is promoting a park at Duluth, and has received encouragement from the railway interests

"The White City," in Indianapolis, nearing completion by the W. H. Ladd Construction Company, will open in May.

"The Jungle," the summer amusement park of the Beach Amusement Company for Chicago, has met with so many difficulties that it is doubtful if it will open. It had a desirable location on the lake front on the West Side, but the complications have proven too many.

The Ingersoll circuit will not have a park in Cincinnati, the question of Sunday opening proving too serious a drawback. Luna Parks, which is the Ingersoll standard name for their amusement resorts, will be opened in May at Washington, Scranton and Winnipeg. The new resorts will have the latest improvements and features, while the older parks have had band stands and outdoor stages built in the enclosures, increasing the seating capacity 2,000 in each, giving the effect of vast amphitheatres.

The Ingersoll circuit has added Mexico City to their list, and will open in the coming fall a "Mexidrome" or amphitheatre.

Two scenic railroads, together with Hale's Tours, have been placed in the Luna Parks at Cleveland and Pittsburg.

T. J. Hamilton, a well-known New York scenic artist, is the guiding spirit of a park to be located near Wilkinsburg, a suburb of Pittsburg. From all accounts Mr. Hamilton will make this a most attractive spot, and it has excellent prospects.

William Little, who so ably conducted the Department of Publicity at Luna Park last season, left for Washington, D. C., a few days ago to act in a similar capacity for the Ingersoll enterprises in that city.

There are several bands engaged for the coming park season, and the following are some of those which will be heard over the Ingersoll circuit: Banda Rossa, Weber's, Kilties, Inness, Duss, Creatore's and "Besses o' th' Barn"

"Besses o' th' Barn" is a novelty band, playing all brass instruments with no reeds. It was organized 150 years ago, and will tour this country during '06, while on its way to the New Zealand Exposition.

Creatore will receive \$4,000 weekly for a two weeks' engagement at Luna Park in Pittsburg, the Ingersoll people having been obliged to pay this price through competitive bids for the Italian band's appearance there.

It is not believed that West View Park in Pittsburg will open. The location is poor, and although considerable money has been sunk in the enterprise, it will be given up as impossible.

CORRESPONDENCE

CHICAGO, ILL.

CHICAGO, ILL.

MAJESTIC (John M. Draper, mgr. for Kohl & Castle).—The Kloess Sisters, three young women, are newcomers in the city. They gave a remarkable as well as sensational exhibition on the trapeze, which is one of the most daring acts of its kind seen here. Edwin Stevens, who was here recently with "The Rose of Alhambra" company. Offered a well prepared monologue. His method of delivery and versatility won for him much applause. The Hengler Sisters Introduced their clever singing and dancing speciality, which scored a big hit. It is a neat and artistic act of considerable merit. Eddie Girard and Jessie Gardner offered their farca, "Dooley and the Diamond," which showed the comedian and soubrette to advantage, but the hit they made was personal. They are good entertainers, and deserve the reception they received. Elizabeth Murray, whose peculiar singing of coon songs is well known, repeated her previous success. Her songs were good and he had to respond to several encores. Sylvester, Jones and Pringle, minstrels, gave a clever singing and dancing act which was liberally applauded. Bryand and Saville presented their comedy musical act, which has been seen before scores of times but never fails to please. Mr. Saville, who plays the councely part, was not so agile as in former days, having an attack of rheumatism in one of his legs. However, he is still capable of creating laughter. Howley and Leslie, singers and dancers, pleased: Millard Brothers, blackface comedians, gave a good performance. George Austin amused with his shaurditles on the wire. He is assisted by one of the stage hands, who does not seem to care anything about his "scalp." Others were Harris Brothers, jugglers, and Sheridan's dogs.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle).—The bill is headed by Prelle's talking dogs. The act is novel and scored a hit when presented at the Majestic two weeks ango. Fiske and McDonough again presented their sketch "Good Areys." and made the same hit, Gus Williams was given a rousing reception. He has som

ters, trapeze performers, and Kippy, tramp jugler.

HAYMARKET (W. E. Freeman, mgr. for Kohi
& Castle).—The bill is headed by John T. Kelly,
who was at the top of the list at the Olympic
two wecks ago. The sketch itself, "Finningan's
Finish," is a hodge-podge affair, but Mr. Kelly
made a big hit. His imitations and singing of
"McCormick," the new Irish song by Collin Davis,
rought forth enthusiastic applause. Goolman's
Dogs gave a good exhibition, and Bruno and Russell presented their entertaining singing and dancing specialty, which called for several encores,
one of the higgest his was made by the Emmeralia Sisters, assisted by four pretty girls, who do
one of the best dancing specialties seen at the
Haymarket. The Avon Comedy Four presented
"The New Teacher," which gave excuss for some
good singing. Delmore Sisters repeated their hit
with their pleasing vocal and instrumental music.
Spiller Pittman Trio are experienced musiclans and
heir act pleased. Other acts were Marlow and
Dean, comedy sketch: Dutch Walton, comedian;
will and Camille Bohne, Miet's Dogs, Adams
and Drew. Hebrew concilians: the Marlows, dancers, and Wright Sisters, expert rife shots,
INTERNATIONAL (Al. G. Flournoy, mgr.).—
The bill offers a list of exceptionally good acts.
Among those who scored hits were Wincherman's
Rears and Monkeys. Lyllan Leichton and company, in a comedy sketch, "A Matrimonial Revocultion"; May Madden, vocalist; Kelly and Adams,
singers and dancers; Juggling Thornes and Musical Nalon.

COLUMBUS (Weber Bros., mgrs.).—Haverly's HAYMARKET (W. E. Freeman, mgr. for Kohl

singers and dancers; Juggling Thornes and Musi-cal Nalon.

COLUMBUS (Weber Bros., mgrs.).—Haverly's

Minstrels is the attraction at this Wabash arenue theatre. The first part was gorgeously set and the company, which was excellent, included Billy Beard, coinedian; Billy Pearl, coon shouter; Al Piean, Perrin Sommers, George T. Martin, Richard Hunter, W. A. Wolfe and Bruce Walman. Marion and Sommers gave a novelty musical act. Her, Burke and McDouald offered a whirlwind aerolatic act. Minstrels is the attraction at this Wabash avenue

and Sammers gave a novelty musical act. Her, Burke and McDondi offered a whirlwind acrolatic act.

EUSON'S (Sld J. Euson, mgr.)—Another excellent programme is presented at this burlesque
nouse. The two burlesques selected were "Slumming" and "Conte Doing." in which some some
own was done by Chris' In which some some
dwork was done by Chris' In which some some
Carl Anderson, Jamen Thompson and Gracle and
Reynolds. The Indian number introduced last
week with the "Tammany" song as a feature was
the musical hit Tammany" song as a feature was
the musical hit Tammany." song as a feature was
the musical hit and the song as a feature was
the musical hit and the song as a feature was
the musical hit and the song as a feature was
the musical hit and the song as a feature was
(Carle has the song and Anger, who scored a hit
with their consely talk at the Olympic two weeka
ago, reture next month to play the Majestle and
(Larke has found his sketch, "What Will Happen
Next," so successful that he is likely not to present any other this season. Mr. Clarke will return here in a week and will again be the feature
on the bill.——Filson and Erroil, the well-known
vanidevillians, stayed in the city long enough to
tell their friends that they have retired for good.
They left for San Francisco, where they will make
their home. Their son Hal Godfrey, is still doing
"two a day."—There is every indication that
Std. J. Euson will join the Columbia's burlesque
company next season, if the latter will accept Mr.
Euson's terms. The Columbia's burlesque
company next season, if the latter will accept Mr.
Euson's terms. The Columbia's burlesque
company next season, if the latter will accept Mr.
Euson's transit her receder or it will
open with a stock burlesque company. The theatre, considered inadequate by the Columbia pecpices with his theatre he will not give up the
stock company for road shows unless his terma are
greed upon.

FRANK WIESBERG.

DENVER. COL.

(By Telegraph.)

DENVER, COL.

(By Telegraph.)

Every sluce the first of the year the bills at the Orpheum have been very greatly improved and in place of bad acts varied by an occasional good one, the bad acts are now noticeable from their infrequency. The result shows in the business, for now the house is packed and the Orpheum is so firmly established in favor that it will require a revolution to dislodge it. The bill this week shows the Five Pirrocoffis, European novelty jugglers, who made good from their first trick. They are whirlwind workers and there is not a restful inoment in the entire act. They are eternally at it and they keep the audience on the edge of the seats. Le Brun's Grand Opera trio was well received, though grand opera trios are growing almost painfully plentful. Harry Le Clair, in his female impersonations, made good with the andlence, while McVane and Cahill, "the Irishmen with the Italian voices," scored a real hit. Al Carleton. "the skinny guy," in monologue, was good in spots, but did not sustain his act, while Welch and Maitland worked hard for a real success. Theirs is an eccentric contortion and dancing set, which is well framed up. Lillian Burkhardt and company did not do as well as last week. For the second week Miss Burkhardt put on "The Santa Claus Lady," of which she is part author. The idea is not coherent, the incidents are not well worked out and the support was miscrable. Miss Burkhardt has hurt her reputation here by the incompetence of her supporting players. She scored a real success of a different sort when she lectured on St. Valentine's afternoon at the Chamber of Commerce luncteon on "Laughs Bullind the Secenes," She is the first woman to be honored with an invitation to address this body and she made a decided hit with some bandred business men and their vives.

NEW EMPTRE—The Alcazar Beauties pleasing fairly well. Girls not especially attractive. Vaudeville section up to standard. The Seyons are slown in solo work, but do well in due harmony. Kelly and Bartiett have a good acroba

VARIETY THEATRES OF GREATER NEW YORK

MANHATTAN.

MILES 1224 A 2221,
ATLANTIC GARDEN, Bowery. ALHAMBRA, 7th Ave, and 125th St. Vaudeville 2 and 8 P. M. COLONIAL, Broadway and 60th St. Burlesque 2 and 8 P. M. COLONIAL, Broadway and 63d St. Vaudeville 2 and 8 P. M. DEWEY, 14th St. Burlesque 2 and 8 P. M. FAMILY, East 125th St. Vaudeville 2 and 8 P. M. GOTHAM, East 125th St. Vaudeville 2 and 8 P. M. HURTIG & SEAMON'S, West 125th St. Vaudeville 2 and 8 P. M. HURTIG & SEAMON'S, West 125th St. Vaudeville 2.30 and 8 P. M. HIGBER'S, 14th St. Vaudeville 2 and 8 P. M. HUBPOROME, 6th Ave. and 44th St. Variety 2 and 8 P. M. KEITH'S, 14th St. Vaudeville Continuous. HIPPODROME, 6th Ave. and 44th St. Variety 2 and 8 P. M. MINER'S BOWERY, Bowery. Burlesque 2 and 8 P. M. MINER'S BOWERY, Bowery. Burlesque 2 and 8 P. M. MINER'S STH AVE., 8th Ave. and 27th St. Burlesque 2 and 8 P. M. MINER'S STH AVE., 8th Ave. and 27th St. Burlesque 2 and 8 P. M. MINER'S STH AVE., 8th Ave. and 27th St. Burlesque 2 and 8 P. M. MINER'S STH AVE., 8th Ave. and 27th St. Burlesque 2 and 8 P. M. MINER'S Amsterdam Ave. Vaudeville 2 and 8 P. M.
PASTOR'S, 14th St. Vaudeville Continuous. PROCTOR'S 58TH STREET, 3d Ave and 58th St. Vaudeville 2:15 and 8:15 P. M. PROCTOR'S 23D STREET, West 23d St. Vaudeville 2:15 and 8:15 P. M.
BROOKLYN.
AMPHION, Bedford Ave Vaudeville 2:15 and 8:15 P. M. ALCAZAR, Washington St. Burlesque 2 and 8 P. M.
GALETY, Broadway. Burlesque 2 and 8 P. M.
KEENEYS, upper Fulton St. Vandeville 2:15 and 8:15 P. M.
STAR, Jay St. Burlesque 2 and 8 P. M. UNIQUE, Grand St. Burlesque 2 and 8 P. M.

makes good with Hebrew dialect bit, and Haight and Dean have a farce skit. TABOR GRAND—West and Vokes in "A Pair of Pinks," to well pleased crowds. CRYSTAL—The Great Leon. Illusionist, last year on the Orpheum circuit, heads very fair bill.

Good business.

NOVELTY.—Solis Brothers, Mexican musicians, four in number, are a good feature. Bill well balanced. Good business.

JAMES R. NOLAND.

PHILADELPHIA

PHILADELPHIA.

KEITII'S (II. T. Jordan, mgr.).—There were only four new offerings in this week's bill and two of these, Hugh Jeans, styled a "baseball equilibrist," and Ward and Ward, sligers and dancers, were on too early to interfere with the entertainment. The third was Fritz Ulrich, a violinist, who is reviewed under New Acts. Lillian Tyce and Irene Jermon frunished the other. They have a singling turn that is better than anything of its kind given here lately. The act suffers only from a poor selection of costumes. Miss Tyce scored a lit with her rendition of a very old Irlsh yodel. Arthur Dunn has made a change in his "company" since last heard here. He now has Marie Glazier, who played the part of "Princess Angel-Cake" in "The Runaways" when Dunn was the comedian in that musical comedy. Their sketch. Miss a poor selection of costumes. Miss Tyce scored a bit with her rendition of a very old Irbh yodel. Arthur Dunn has made a change in his "company" since last heard here. He now has Marietiater, who played the part of "Triness Angel-Cake" in "The Runaways" when Dunn was the consedim in that musical comedy. Their sketch is changed very little, but it works better. Miss tilazler has a rasping laugh which she should cut out at once. Dunn was forced to tone down sone of his stuff, which was very much on the burlesque order. Theresa Doggeval was well received in her selection of songs, which she sang well. Jewell's Mannikins proved a delight to the young fosks and interested the elders too. The Quigley Brothers went as well as they deserved with the old jokes they handed out. Carlin and Otto offered several of the best parodles heard here in a year. They are good enough singers and would improve their act greatly if they did more of this and less talking. Their dancing was also acceptable. The honors of the bill belonged to the Kahfmann Troupe of bicyclists. The make up of the troune is different and from a riding standpoint is not as strong as when Minnie Kanfmann was with it, but it nevertheless scored a big hit and, when the riders are drilled a little more, there will be no room for complaint. It is one of the showlest acts in vandeville and its neatness in every particular is to be highly commended. The Kanfmann Troupe could be used to advantage by numberless variety performers as lesson in dressing. Frank D. Bryan and his American Girls were held over and repeated the success of last week. The Edgartons, trapeze perforners; Herr Saona, in a very poor initiation of Henry Lee's act, and the Luclers, in an acceptable rustle comedy sketch, with the usual moving pictures, made up an entertaining bill.

CASINO (Ellas, Koenig & Lederer, mgrs.).—The blue Ribbon Girls presented almost an entirely new roster here this week and changes proved for the better. Ten of the chorus women were let out and a girl band of ten filled

BOSTON, MASS.

PALACE (Chas, Waldron, mgr.).—Charley Waldron offers at the Palnec Theatre this week the Jersey Lilles Company, an organization that is composed of a number of elever concedians and a score of lannisome and talented girls. The vehicles are two lively burlessines, "A Disputed Check" and "The Two Colonels." The first deals with the adventures of a gay old countryman who goes to New York for the first time and who gets into all sorts of trouble. The other presents a case of mistaken identity that is full of complications. In the vaudeville part of the entertainment Gracey and Barnett have a clever sketch that is full of good things, and the three LaMazo Brothers some charming instrumental selections upon a wonderful exhibition of baton manipulating; lowell and Emerson contribute some good singing and dancing, while the Lillie Quartet, the Missex Emmett, McKell and Washburn and Gir Rawson, render some good numbers interspersed Rawson, render some good numbers interspersed with lively dancing. The entire entertainment is

with lively dancing. The entire entertainment is excellent, and there are many novelties introduced. How.ARD ATHENEL'M (Carl Lothrop, mgr.).

—Troja is at the Old Howard again this week. She is the samey singer of samey songs, but really she burlet samey at all. She is just unifty" and plannt, with the air of a Parislan and the smile of a winsome, bewitching American girl. The Millian Trio of whre performers and the Dollar Troupe of tumbling athletes are there with the goods." Harry Antrim and Yetta Peters, in a skit called "A Tarry at Darktown," are new to the Howard. They make good, Will J. McDermott, he of eccentric motions; Carew and layes, comediennes; Crowley and Foley, Kimball and Donovan, the Cairmans in Hinsions, Charles Parrell, the clever defineator; Rowley and Mand Duno, Dave Bullentine, the balladist; Hullman and Ganella and the Howardscope round out the ollo.

AUSTIN & STONE'S MESSEM (Stone and

AUSTIN & STONE'S MUSEUM (Stone and AUSTIN & STONE'S MUSRIM (Stone and Shaw, nagrs).—For ten cents you can transport yourself to the far west and revel in the "will and woolly." The scenes of beyond the Mississipal are presented this week at Austin & Stone's Museum in all their vibil actuality. Cowboys, scouts and trappers come fresh from the plains, with Bronco John at the head. All the girls in Powell's Minsterl Maids come out in new costumes this week, and they make a very pretty picture. There were new songs, new dances, and the comedians spring a lot of new jokes. The Dalys, the Taylors, Elsle Bailard, Frank Marior and Brennan Brothers contributed to the vaudeville show.

A. POWERS.

HOBOKEN, N. J.

HOBOKEN, N. J.

EMPTRE (A. M. Bruggemann, mgr.).—Week of 12, Genaro and Bailey in "A Cligarette Case," big lit; Treionr, ex-lintyard athiere and physical culture disciple, is a strong addition to this week's bill; J. C. Nugent & Co. in "The Rounder," won lostant popularity; Adoff Zink in louitations and biograph hovelty, made a great hit; Charlotte Raveneraft, the girl with the violin, went as strong as any on the bill; Iniliary and Leonard, Irish comedians, went bilg; Finley and Burke, in stageland suffre, fakr; the Chameroys, eccentric athietes, good. Week of 19, Chaton White and Marle Stuart, Steely, boty and Coe, Tre Donick and Farin, Josselin Trio, Edskill and Forbes, the Re Anos, Dalsy Harcourt, Johnson and Wells and Raby Helema, NOTE.—Art. Ray, of Wood and Ray, is writing a new act for next senson in which he will use one or two more people.

JOHN J. BRENNAN.

CINCINNATI. O.

CINCINNATI, O.

STANDARD (Charles B. Arnold, mgr.).—Bob Manchester's Crackerjecks in "The Razzle-Dazzle Girls"; Bob Van Osten, John Hennings, Ross Lewis, Charles Glocker, Shepard (Camp. Anna Glocker, Ruby Leon, Lillian Hield in the principal roles. Burlesque, hit. Most of the comedy work pleased. The closing burlesque, "Nature in Marble Hall," was handsomely mounted. In the office work pleased. The closing burlesque, "Nature in Marble Hall," was handsomely mounted. In the office work pleased. The closing burlesque, "Nature in Marble Hall," was handsomely mounted. In the office work pleased in a baton swinging act, good; Shepard Camp, in sougs and dances, lift; Charles and Anna Glocker in a baton swinging act, good; Shepard Camp, in sougs and parodles, good; Hennings, Lewis and Hennings in a musical comedy entitled "Mixed Drinks," big hit. Next week, M. M. Theles's Cashno Girls, with Hal Godfrey & Co. In "A Very Bad Boy" as a special added attraction.—PEOFLE'S (James E. Fennessy, mgr.).—Miner's Merry Burlesquers, Robert Mills, manager. The opening burlesque, "Doctor She," was poor, while the closing burlesque, "Doctor She," was poor, while the closing burlesque, "A Night on Broadway," was rank. In the ollo were Mildred Grover, coon songs, fair; La Toy Brothers, comedy acrobats and barrel jumpers, fair; Hickman & Coleman, in "Just a Little Nonsense," poor. The sketch is so poor that the good work of the artists is lost sight of; Higgins and Bergman, singers and dancers, hit; Billy Noble, the Dixle Boy, scored heavily; Fontinelle, Initation automaton act, proved the real hit of the performance. Next week, The Thoronghbreds, with the Laurent Trio, Henry and Francis, Niblo and Relliy, Orletta and Taylor, Willie Weston, Mile. La Tosca, Washburn and Flynn, Chas. Douglass and Harry McAvoy.—GRAND OrERA HOUSE (John II. Havlin & Harry Rahnforth, mgrs.)—"The Pearl and the Pumpkin," Klaw & Erlanger, mgrs. Whole show great hit. The Ercok-Arlaza Castillian Troubadours scored big hit, Next week, "Babes in Toyland."—COLUMBIA (M

WASHINGTON, D. C.

WASHINGTON, D. C.
CHANE'S (Miss II, W. DeWitt, mgr.).—The bill this week contains a specimen of about everything in vandewille, from a one-ring circus to grand opera. Julian Eltinge, in femnie impersonation, was the hit of the bill; S. Miller Kent appeared in "Just Dorothy." The asketch is not much, and if it were not for the clever players the act would have been a failure; Volet Dale, in imitations, well received; George Wilson again scored a hit; the Rose Wentworth Triogave an exhibition along the line of an old-rashioned one-mag circus; the McGrath Brothers contributed some well rendered bunjo selections, the Tronge Plechinal in an acrobatic and balancing feats, good. The motion pictures close the show.—KEUNAN (Engene Kerton, mgr.).—The Plojdans are playing their second engagement at the house this senson. The show has been strengthened by the addition of Madden and Jess and Larry Smith. The burlesquers are good. The ollo is bright and snappy. Stanly and Sembon in a novelty musical act, were well received; the Irving Trio in song and dances, and the Trio Ashtons in an eccentric ingelling act.

NEW ORLEANS, LA.

NEW ORLEANS, LA.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen, mgr.).—Ferry Corney deserves lirst place on the bill for week 12. Watson, Hatchings and Edwards are the leadliners. Their "Vandeville Exchange" goes well with the upper part of the house. Georgia Lewis should be taught the art of make-up, have her dress washed and get a new coon song. The Dorin Trio are excellent singers. Horsky-Bergere & Co. have a rotten act. Arthur Dendig told some antiquated Jokes. Barnold's dogs and cats are clever. Busliness is big. Bill for week 19 includes Abdul Kader and Wives, Hazardous Loop, Herbert's Dogs, Kennedy and Rooney, Witchell and Cain, Artic Hall and La Gette.—GREENWALL (Henry Greenwall, mgr.).—M. M. Thelse's "Wine, Woman and Song" opened to S. R. O. ut both performances 11. They offer "A Day at Niagara Falls" and "Fun in the Subway." The burlesques are headed by Howe and

Scott, who own the house while they are on the stage. The ollo includes Raymond and Clayton, who could Improve their act by eliminating some inclean material. Fredericks Bros. and Bevins in their musical act, scored heavily. Bonita, with her Picks, made a hit. The show is the best that has played the Greenwall this season. Roble's Knickerhockers, week 19. NOTE.—The Cosmonolitan shows are exhibiting corner Canal and Dupre streets. Chas. Stahl, a high diver, is the main feature.

BATTLE CREEK. MICH.

BATTLE CREEK, MICH.

BIJOU (W. S. Buttedleld, mgr.).—Week of 12
Goto, Japanese Juggler, best in his line here this
senson; Miss Maxine Shoan, illustrated songs
local talent; Tom Hefron with his talented part
ner "Crutch," a big hit; Lyster and Cooke, wirnurtists and novelty musical get; Three Gardne
Children in a sketch, "The Theatrical Agent,"
big hit. Clinetoscope nil new pictures.
N. RITCHIE.

NEWARK, N. J.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, res. mgr.)—The much heralded Le Domino Rouge heads the bill week 12. This is not fite in that is expected of so-called big acts. The thank is positively flat. Some suitable climar should be reached by so clever a dancer as the bondno if she would remain a sensation when the mystery of her lebently wears off. Ea Blondell & Co, in 'The Lost Boy,' good; Camille Trio have one of the best comedy triple bar acis seen here this senson; Harry Lester and his Impersonations, fair; Iban Harrington, ventrilopists, good; Mallory Bross, Brooks and Hall-day, colored entertainers, have a refined mustean act. Talhert and, Rogers, conversationalists, would do well to get some new Jokes, as those used are too old even for ''Jersey.'' Motion pictures goed. Next week, Mile. Theress Renz. Rice and Prevost, Omar Singh, Geo. W. Monroe, Gertrade Reynolds, Kelly and Alolette, Harry Brown and motion pictures.—WALDMAN'S (W. S. Clark, mgr.)—Rice and Barton's Rose Hill English Folly Co., week 12; good three-act burlesque called ''Knights of the Red Garter.'' Olfo fair, Idylla Vyner, singer; Blanche Newcomb as Buster Brown; John E. Caln, Harry Evans and Henrichta Wheller, sketch, ''A Terrible Night.' Lane Sisters, dancers; Bison City Quariette and Van Bross, musicinus.

KANSAS CITY, MO

RANSAS CITY, MO.

THE ORPHEIM (Martin Bock, gen. mgr.).—
Week Feb. 11. Orpheum Rond Show did banner bushness at this playhonse, with one of the most evenly balanced bills seen here. Every act was good and there was not a dull moment. Campbell and Johnson have a most startling and grotesque bleve here. Every act was good and there was not a dull moment. Campbell and Johnson have a most startling and grotesque bleve here. Every act was good and there was not a dull moment. Campbell and slugs in good volce. Jules and Ella Garrison have a travesty on Antony and Cleopatra which makes a big go with the audlence on account of the awkward "supers" who represent the Roman army. Whoma Winter is a dainty and pretty mittle mimic. Her initiations are very carefully worked out. As a ventriloquist she is above the average. Merlan's Dogs are the best seen here for some time. The Fords do a remarkably evenly balanced song and dance act. Colonial Septette Musleal troupe are far above the average.—THE CENTURY Joseph Barrett, mar.).—Week II saw "Innocent Mailes" trying to make good and they succeeded in showing that they were huncent and lanocamus in all that goes to make up a the attrical entertainment. The chorus is only worthy of mention. Olio Includes Engene Jerge, Illustrated congs; Marle Alcene and Edytha Hamilton, another pair of "ginger girls," do the regulation sister act. Curtin and Blossom, aerobats; Markey and Morau sing and dance; Deonzo and El-hott appear in "Leap the limings." Last part is called "Stranded." Week 18, Dreamland Bustempters.—MAJESTIC (Fred Waldmann, mar.).—Week 11 bringist Al. Reeves Hig Beauty Show with good bushess throughout the week. The first part is called "The Chadwlek Triat." Olio heckeds both shows throughout the week. The first part is called "The Chadwlek Triat." Olio heckeds both shows of county; Nesbon-Farranna, acrobats, Al Reeves sings strongly. Chorus is well trained and fair to look upon. Week 18, "The World Beaters."

OMAHA, NEB.

OMAHA, NEB.

ORPHETM (Martin Bock, gon, mgr.).—The week started out with the largest Sanday audiences of the season which have kept up right along. Marshall P. Wilder apparently being the principal attraction, although the bill throughout is one of the most entertaining ones of the season. Wilder is making everptionally good although his bigh-class work occasionally shoots a little over the heads of local andiences. Lewis McCord is back with his well-known skit, "The Night Before," which he has entirely revised, but has failed to evolve a new climax nearly so satisfying as the original one. Waston and Morrisey patting on a new dancing step that has made a bit. The Fernande Trio in novely instrumental stants and paper manipulating are one of the hils of the bill. Sullivan and Pasquelena have some exceptionally good character work. Kennedy and Rooney have one of the best eccentric conned stants of the season, while Mile. Chester's statue dog was the artistic success of the bill. Next Week-Marthi Beck will be in personal charge of the triphenin road show here.

KENOSHA, WIS.

RENOSHA, WIS.

BildIJ (John O'Brien, res. mgr.). Bill for first part of week of 12: Ben Turpin, in his "Happy Hoodigan" turn; The Great Perris, equilibrist; The Roofs, comedy sketch; dan Henry & Co., sketch and nerinl; Martins win much applainse in their trapeze work. Kinetoscope closes show. Coming latter part of week: Sprigue and Mack, comedians; Palge, clay modeller; Mr. and Mrs. Kane, comedy sketch; Harry be Marlo, contortionist; Verial Martins, the feature act, Kinetoscope closes show.

TED SANFORD.

SALT LAKE CITY, UTAH.

LYRIC (W. S. Moss, mgr.).—Week 3: The Al azar Beauties, in "Romance of a Suit Case" and A Midnight Dream," drew good houses. Show leased.—BON TON (J. H. Young, mgr.).— "A Midnight Dream," drew good houses, Show pleased.——BON TON (J. H. Young, mgr.).— Week 5: Robert Ellis, Westin, Killy and De Mar (poor), Bazile and Ims, De Laska, James O. Wiee, and kinetoscope. Good husiness and show.—ORPHEIM (Jules F. Bistes, res. mgr.).—Week 5: Hallen and Hares, Wefel, and Matthad, Edward Davis & Co., Joe Nowman, La Gette, Kiekko and Travoll. All toek well. Mr. Davis and Missiola Van Dyne were especially good in "The Finnasking." Good business all week with S. R. O. matinee Saturday.

JAY E. JOHNSON.

LOS ANGELES. CAL.

LOS ANGELES, CAL.

ORPHEEM (Charence Brown, res, mgr.).—Week of 5: Elght Allisons, headliners, strong hit; Les Brunin, nowelly (see New Acts); Five Vernon Troupe, axlophoulsts, very fair; Estelle Wordette and Jules Kusell, in "A Honeymoon in the Catse Kills," get a whole lot of laughs; Fred Lennox, in the George Ade sketch, "On Illis Uppers," is still popular in hits second week; Rice and Gally, German concedians, are big local favorites; Herbert's Doss go well. This house is doing the business of the city, RANHOLPH BARTLETT.

TROY, N. Y.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.).—Week 12-17: A good bill is provided and will undoubted by tax the capacity of the house. The offerings are Max Waldron, female impersonator, is good: The Three Immends are pleasing; Reno-Richards Co., comedy aerobards, do stunts in trick tumbling, and are really clever; Frank and Myrth Chamber in, in "The Cowboy and the Laday," gave an exhibition of expert insee hundling. The Sully Family, four in mumber, in "An interrupted Honeymoon," fair. The Pelots, humorous jugglers, seemed to please. Pelrec and Opp. comedians, singers and dancers, fair. The bill concluded with new motion pleatures. —4(OyAL (W. H. Buck, res. mgr.i.—12-17; Chirk's "Rumaway Giris" Company epened before two lumenses andleness. The show is bright and snappy; gorgeously costumed and thas modern electrical mechanical and secule effects. Amateur night, Thirsslay. Coming. "Vaulty Fair," 19-24.

FORT WAYNE, IND.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stonder, lessee and mgr.). Not shee the Temple adopted the continuous policy have the patrons of this house enjoyed such a good bill as was provided the week of the 5th. World and Kingston were probably a little the best offering, as their act is versatile in addition to being clean and interesting. T. Nelson Bowns again demonstrated that he is without a peer in coin manipulation. Budd Bross are above the average of acrobatile acts that come to the Temple, and they happily desist from spoiling their work by "trying themselves ont" as monologists between tirms. Custle and Collins are clever dancers, expenting some new and clever steps. Cora Beech Turner pleased each of the thirteen andlences that illed the Temple last week with her pleasity voice and fetching gowns. Nim Barbour gave two ballads with pictures, and the kinetoscope completed the bill. DE WITTE.

GLOVERSVILLE, N. Y.

GLOVERSVILLE, N. Y.

FAMILY THEATRE CP. P. Craft, res. mgr.).
Whock of 12, Tom Almond, In a rather remarkable dance upon fee skates; Frene Lee, the Glrl in Trousers, an immense hit; The Alarcons, Mexican mask-lans, one of the girls of the quartette shags a contraito solo in English, with a 'cello obligato plaxed by one of the men, which is the scoring phased by one of the men, which is the scoring number of the bill, Miller's elephants from the Hippodrome, the only Indoor milmal act of its magnifinde ever seen here. Motion pletures, ordinary.

THE AISLE-SEAT FIE.NI.

POTTSTOWN, PA.

POTTSTOWN, PA.

GRANH OPTERA HOUSE (Edward Mozart, genore; Louis H. Baker, res. mgr.).—The Great "Sears" bended the bill. 8-10, presenting the Enropean Hinsion, "Aga." This act was new here and received the recognition it deserved. Teddy Simonds & Co., comedy sketch. "A Curious Care," was admirably staged and well neted, receiving lots of applainse. The Esterbrooks, refined musdical artists, made a hit and won favor. Burke and Flun, boxing act, are fining. J. W. Harrington, mimile and indistor, is one of the best ever heard here. Horteman, comic magleian, good. Hinsteined sough, by W. Harrington, were the best heard here. Fieb. 12.14; The He Matos, gymnasts, in trances work, got apphairse. Cherry and Bates' do a good turn on the wheel. Weeder and McGilli's councy sketch. "A Postal Card," is breezy, An ger and Hauley do a neat clog dance and sing. Marvelle and Glesson, in "Brother Tom's Friend," are fair entertainers. The Kinetograph, Feb. 15-17; Three Banta Bros and Von Well, instrumentalists, presentling "A Day in Camp." From Matchesians, and Bell. grotesque artists; Fox and Summers, caunedy sketch, "The Bent Collector;" Graco Whitchouse, singing connectenne. ALDITORITM FAMILY THE XTRE (Arnold and Kinney, mgrs.). "Week of 12th, busdness and show good. The Anditornian has the Less till for this week even here. The Marvelous Marriott Twins, hieveiner, head the till. The Tomakas, Jap Jugglers, devoucherful stants and please lumenisely. Tanner and Gilbert gel applause with their capers.

J. H. WEITZENKORN.

PAWTUCKET, R. I.

At the New Pawtneket Theatre the large and dience showed their appreciation of the efforts of Manager Capron to present a vandeville bill that has not as yet been equalled at that popular homeof amusement. Miss Marle Jansen, one of Amerlea's great operatile stars, contributed several vocal selections; entinshistle appliause. Tom Bryant, a black-face concedian, was a favorite, as were also the Secker Wilkes Company, in singing, talking and dancing acts. Billie and Edith Grantineau, and the second selection of the selection of t

ham, coon shouters and expert dancers, came next, and Cramer and Casper, in "The Arrival of the Messenger Boy," wei, exceedingly funny. Matthew Bennie rendered several illustrated songs, the entertainment closed with the ever-popular motion pictures, of "The Life of an American Policonem".

ATLANTA, GA.

ATLANTA, GA.

STAR (J. B. Thompson, ungr.).—The following bill to crowded houses week of 12: The Raymond Trio, very good; Miss Pearl Nellson, songstress, not bad; Minnle Dupre, buck and wing dancer, spleudid turn; Mile. Zora, in costumed Scotch lighland dances, proved a novelty and was well received; Golden and Collins, comedians, were the lift of the bill; Dalsy Lowman, in Illustrated songs, concluding with new moving pictures, and the Stock company. In the musical burlesque, "The Military Maids," by W. H. Truchurst.

NOTE—Nell Moret, the composer of "Silver Heels," "Hiawatha," etc., was here last week visiting our local song writer, Howard Windburn.

BRIX.

LOUISVILLE, KY.

LOUISVILLE, KY.

HOPKINS (Wm. Refchmann, res. mgr.).—A fair bill is presented this week, the redeeming feature of which is the headline; Eva Westcott and company. Miss Westcott renders a bit of sensational dramatic acting, the equal of which instancional dramatic acting, the equal of which instarely been seen in this city. The Marco Twins score strongly and are the laughing hit of the bill. However, Charles Sweet receives his full share of laughs, and in addition, gives a pleasing unusical acceptance, the second of the property of the property. Whistling Tom Brown is very good and deservedly successful, Rawson and June in a boomerang specialty present something out of the ordinary run of novelties that is good. Allee Lyndon Doll has a poor singing act. Noblette and Marsaull have a fair comedy ketch, and the kinodrome with pictures of Nobody Works But Father rounds out the bill. BUCKINGHAM (Whalen Bros., progs. and mgrs.).—Carr's Thoroughbreds are drawing good houses this week with a show somewhat above the average. The burlesques are bright and snappy, on the order that pleases patrons of this house, while the vaudeville portion fares as well, if not better. The olio names Willie Woston in initations, highit; Niblo and Riley, eccentric dancers, hit; Laurent Trio, trapeze and rings, good; Carmencita and Aurora, Spanish duncers; Orletin and Taylor, exceptional singers; Washburne & Flyan, sister act, and La Toska, contortionist. Next, Broadway Gaiety Girls.

FRANKFORT, IND.

CRYSTAL (J. II. Annions, mgr.).—Week of 12 opened to full business. Ofto Weaver, the hand balancer, made good; St. Leon and McCustek in "The Lawyer's Bride" did fairly well; Wiley Ferris Company are clever. Coming week 19, Mr, and Mrs. Nick Hughes, George W. Leslie, Addison and Livingston.

MARTIN W. FOX.

PITTSBURG, PA.

MARTIN W. FOX.

PITTSBURG, PA.

GRAND (Harry Davis, mgr.).—The bill has much merit. There isn't any sensational head-fluer or novelty, but there are so many entertaining features that one is at a loss to rightly designate the "star" feature. Henry Lee's "Speaking Ikkenesses" of great men, past and prosent, was cordialiy received. He has added President Roosevelt and Colonel Manu since last here. The Melani Trio contribute one of the finest musical acts in vandeville. Marion Garson made a hit with her operatic selections. May Duryea and W. A. Mortimer's clever little play. "The Impostor," displayed the ability of the players as character impersonators. Sidney Grant made a hit in songs, stories and miniery. The Pantzer Trio are clever acrobats. Keno, Welch and Molrose were entertaining in an acrobatic act. Toto, the mechanical musicism, is mystifying. "The Aertial Weavers, Charles McAday, monologist: Nat Leroy and Minie Woodford in a conversational act containing some fonny local "gags"; Jack and Bertha Rich, singers and exceptional dancers, and interesting moving pictures. Crowded houses.—GAYETY (James E. Ort, mgr.).—A burlesque company new to Pittsburg, the New York Cashuo Girls, entertained two large audiences yestenduc Something of a novelty was presented in the two burlesques, which were evolutions of Lederer's "Smilling Island," the musical comedy which mode a hit. The comedians were clever and young women, pretvi and full of snap and "ginger." The olio included Allen Coogan, in dances; Ital Godfrey, Josephine Thill and James Deviln, in a funny sketch entitled "A Very Rad Roy"; the Ferr Comedy Four, Relic Gordon, in clever has punching, and Arthur Ruckner in some cycling feats, one of the best shows of the season. (Colony) four, Belle Gordon, in clever has punching, and Arthur Ruckner in some cycling feats, one of the best shows of the season. The Parisian Relice than an attractive tee daucing specialty and the chorns did excellent work. Harry and Kitty Sutton giye a funny sketch, "The Polio macked houses y

PUEBLO COL.

PUEBLO, COL.

EARL (G. M. Morris, mgr.).—Rill 12th and week very poor. Mr. and Mrs. Harold Keiley and company head the bill in a very entertaining sketch. "The Thoroughbred." and were well received. Gall Hamilton, serpentine dancer, very poor; Earl Kern, monologne, ancient stories and poor delivery; Yorke, Herbert and company, in an acrobate "sketch" (?) were not liked. The "company" does not do anything and the act

would be much stronger if she did not appear. Devry and Goss, filusionists, were good and well liked. Illustrated soings and moving pictures complete the bill. Business is up to the average. NOTE.—Mrs. Frank Milton, of the Milton, Deng Trio, presented her husband with a ten-pound baby girl. Mother and daugnter both doing well. Mrs. Joe Grotty, of the Grotty Trio, did the same thing for her husband, only it was a boy and weighed nine pounds. Both of the children were born in Denver.

SANTA CRUZ, CAL.

SANTA CRUZ, CAL.
UNIQUE (Mrs. C. W. Alisky, mgr.).—Dan and
Bessie Keily, comedy sketch artists, carry off
stellar honors week Feb. 5. Rag-time Jones, very
poor; DeWall and Erwin, comedy acrobatic bag
punching, good; Gloria St. Clair, vocalist, fair;
Santell, Imitator of Sandow, poor; pictures poor.
Business fair.
STEVE.

ESCANABA, MICH,

ESCANABA, MICH.

BEN'S THEATRE (Ben Salinsky, mgr.).—Week
5th presented strong bill. Knox Brothers opened
with a comic musical melange on cornet, silde
trombone and musical pipes, with a witty dialogne. Devere and Devere do some clever dancing
and singing. Dutch Walton's monologne was
greatly enjoyed. He winds up his act with some
clever foot bell ringing. Ver Valin, ventriloquist,
got a hand. Ida Lacross, linstrated songs, is
popular. Amateur (Friday) night is a big drawing card here. Pictures close the bill.

OBSERVER.

NEW BEDFORD, MASS.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylles, mgr.).—This week started with crowded houses, and a bill of alf-around excellence. Kitty Traney's sporting act, introducing trained pony and dogs, and luggling, exceedingly clever novelty, attractively presented; strong fit. Mr. and Mrs. Jimmy Barry, in "The Village Cutups," well acted sketch. Booker and Corbley's character sketch, "The Walking Delegate," warm favorite on return engagement. Willis and Hassen, good balancing act, George W. Day, in blackface, sings and talks acceptably Musical Bennett, good novelty act, previously seen here. Arflugton Four, "Harmonious singers and dancers." The billing of the quartet singing as hormony, is presumably a foke, but the dancing is good. Vitagraph pictures. KNOT.

FORT WORTH, TEX.

FORT WORTH, TEX.

MAdfestic (Chas. R. Fisher, res. mgr.).—
Week of 5. Fine patronage. Dell and Fonda,
jugglers, were good. Lizzie Weifer, juvenile
plano player, dancer and sluger; her dancing is
good, playing fair, but singing poor. Ferry, the
Frog Man, was a great lift. Newell and Mblo,
nussicians, were well received; Lindsny's Bogs and
Monkeys were an immense success. Mr. Louis
Dean & Co., in "The Littlest Girl," were poor.
Illustrated song was poor. Motion pictures. Next
Week-Loretto Twins Trio, Francesca Redding &
Co., Powell, the Magician; Lemaire and Lemairc: Frances Folson. Illustrated Songs. Motion Pictures.

MINNEAPOLIS. MINN.

MINNEAPOLIS, MINN.

ORFITETM (Martin Beck, gen. mgr.).—The biggest laughing bill of the year, to date, set two turnmay bouses almost crazy at the Sunday opening and promises to keep the house comfortably filled as its fourteen shows of the week in spite of such opposition as "Little Johnny Jones," without Cohan. The Piccolo Midgets made their first local appearance with usual Salvation Army stunt, ground acrising work, heavy weight fifting and boxing. John T. Thorne and Grace Curleton returned to an ovation and a repetition of their former success. The team scores 135 bonn fide "laughts" in tweety industes and can come back as often as they like, Agnes Mahr, toe dancer, with a repertoire of five inneces. Beautiful act Alf, Grant, assisted by Ethel Hong, scored tremendously with his "little bit of everything." Milles and Morris barely got away with their blackfuce turn; Perle and Diament, two good looking Spanish girls, have a prettily costnued singing and dancing act which serves to open the show nicely, and Flo Adler is once more present. Business good.

CHAPIN.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. II. Plummer, mgr.). The bill offered this week is entertaining, though hardly up to the mark set by the management of late. The Maghideys, Aerlul Gymnasts, presented some new and impressive fents of skill and were well received; Tom Moore, who slugs coon songs, fair; the Lawelle Trio made a fair impression; Milt Wood, best binck dancer seen here; Joseph Hart and Carrie DeMar, well received; Seymonr and Hill, great applanse; Hoey and Lee, fair; the Onri Family, jugglers, nor liked; the kinetegraph pictures are of a comic character and at the same time are very entertaining. Next week-Howard's Miniture Circus, a revelation in animal training; the Harmony Four, direct from European trimpiss; the Harmony Four, direct from European trimpiss; the Eight Cornalias, Parisian aerobatic family; Miss Ida O'Day, musical comedienne, and others.

SAM. FREEMAN.

TORONTO, ONT.

TORONTO, ONT.

SHEA'S (J. Sbea, mgr.),—Wizard and Irene Stone, in their startling act, "The Globe of Death," secored strongly during the week, Frank and Jennie Latoona, in their musical act, were clever. Tom Ryan and Mary Richfield, in a fining speech, made good. The Camoras Sisters are won-deful arrobats. Others were Dillon Ross, Mayme Reunington and her Picks, Annie and Jeunie Yeamans, Spissed Bros, and Mack. Fine bushness, "The Colonial Belles," at the Star, caught on in the skift, "Down on the Farm." A musical sketch by Farrell Taylor Trio caught on. Charles Falke, in illustrated sougs, is above the average. The chorus is a lacge one and the costumes handsome. Charles Grapewin and Anna Chance, formerly of the vandeville reaks, are at the Grand in "it's Up to You, John Henry."

LOGANSPORT, IND.

CRYSTAL (Tom Hardle, loc. mgr.).—Week of 12, George Leslie, Addison and Livingston, Neilie Barrett, James Porter, Mr. and Mrs. Nick Highes. Creditable programme; business good.——DOW. LING (J. E. Dowling, mgr.).—"Why Women Sin," 13, fared well; conding, "A Bunch of Keys,"

19. NOTE.—Commencing June 1, the Dowling will run high class vaudeville for a period of ten weeks. This will give Logansport lovers of variety three places in which to quench their thirst during the hot weather period, viz., Crystal, Dowling and liverside Park, The Crystal has been a pronounced success since opening last October.

REVILO.

HAZLETON, PA.

HAZLETON, PA.

GRAND OPERA HOUSE (Henry Walser, mgr.).

—Casey and Carney opened the show in a skit called "Home From the Club." They have fair voices, though a brighter closing song would improve the finish. Harrington, the mimic, is an old-thucr. The Taylor Twin Sisters did some excelent work on roller skates; Ralston and Lou were funny and went well; Edward Boyd, in Hustrated songs, has a pleasing voice; Victor Parker and her dogs, great act, plenty of ginger. Pictures, as usual, closed the show. FAMILY THEATRE (Harry D'Esta, mgr.).—Josef Yarrick and company top the bill. The show is a good one and metudes Mr. and Mrs. Stuart Darrow, Mile, De Lora, Delmore and Darrell, Four Emperors of Music, Reese Resser, Jr., Epps and Loretta and the pictures.

CEPHUS.

TRENTON, N. J.

TRENT (Ed Renton, M. J.

TRENT (Ed Renton, mgr.).—The bill for week of 12th is fair, Staley and Birbeck, in their transformation musical act, scoring the biggest on the bill: the Reife Brothers in their singing and dancing act pleased; A. O. Duncian, the ventriloquist, made good, especially on his local hits; Mr. and Mrs. Gardner Crane and company presented "A Yankee's Love for Dixle," fair act; Cudienx, on the bounding wire, pleased; Belle Hathaway, with her baboons and moukeys, give if fair little act; George B. Alexander, "The High Toned Hobo," sang a few songs in clever style and told a few old gags. The show concluded with the Biograph, Business fair. Next week, Josephine Colmi, S. Miller Kent and company, Saifor and Barbaretta, Elgona Brothers, Fred Niblo, Mrs. E. L. Doherty's Foodles, Neff and Miller and Biograph.

F. G. F.

EVANSVILLE, IND.

EVANSVILLE, IND.

BIJOU (George Sellinger, mgr.).—Bill week of 10 is but partly successful. Leohardt, comedy juggler, was poorly received, though his act is not haif bad. McKinnon and Reed, in a dancing and singing act, fell flut; the Manning Trio, in a comedy sketch entitled "Troublesome Servants," falled to please. Their act would be more appropriate for a trio of clowns at a circus, as their work is mostly of this type. Art Adair, eccentric musical comedian, has a good act and was well received, as was also Claude Ranf, who performed many difficult feats on the wire. Bonnie Gaylor, in a comedy sketch, proved a big filt, as was the case when she appeared at Oak Sammit Park in this city last summer. The Pekin Zouaves took the house by storm with their lighting deills and purches. This team is certainly the best ever seen in this city. Their act was well staged. The moving pictures were good.

ROBERT L. ODELL.

BRIDGEPORT. CONN.

BRIDGEPORT, CONN.

BRIDGEPORT POLI'S (E. R. Mitchell, mgr.).—
Week 12. The Three Kentons were the hit of the hill. Rossow Midgets fair; Graele Emmett & Co., presenting "Mrs, Murply's Second Husband," was a strong hit. Nettle Vestar in vocal selections good, but should cut out coon songs; Howard Trinesdale & Co. bave in "Annt Louisa's Advice" a good sketch; Adams and Drew are billed as Anto Comedians but hard to tell why, Caranos in a novel wire net. Electrograph. Coming, 19, Jackson Family.

W. J. BYRNE.

YORK, PA.

YORK, PA.

PARLOR THEATRE (J. J. Pyle, mgr.),—Bill week of 12 included: The Williams Duo, musteri artists, and they are all that the word implies; Rice and Walters, in "Down on the Farm," fair; Marvelous St. Julian, big bit, his dameing standing on his head an applause whiner; Pamahansika's \$10,000 pets, good; Harry B. LeRoy, Illustrated sours, fair; moving pletures, good. NOTE.—Prof. John Bray, of Bon Ton, Philadelphia, last senson, replaced Eddle Rickert at the plane, Mr. Rickert golur west, Bushness still continues big at this theatre, S. R. O. being displayed nightly.

"THINTE."

PORTSMOUTH. O.

ORPHETM Glas, F. Bahlin, mgr.).—Kochler and Koehler, comedy acroders, good; Argusta Bell, child vocalist, good; Arthur Borella in his comedy maslead turn makes good; Willig and Larkins, sharing, danchar and taking comedians, big bit; Will G. Williams in illustrated song "Kate Kearney" and U. B. Whistman with his moving pletness close the best show see bere tals season.

1. ROY WHISTMAN.

UTICA. N. Y.

UTICA, N. Y.

ORPHEUM (E. L. Koneke, res. mgr.). Musical features musually strong on bill for week of 12, including Musical Avolos, who scored a wonderful bit. The net billed as the first xylophonists of Europe and America deserves the title. The performers, two women and two men, resort to nothing but straight music and produce a pleasing musical net. A bit of grand opera, furnished by the Zingari Trio, fate of the Carl Rosu Grand Opera Company of Londen, gave the highest satisfaction. "The Sahuty Mr. Billings," a farce presented by Emmet Devoy and Co., kept the audience laughing. It deafs with the efforts of a sporty young man to keep on the right side of a rich mole and some amusing situations arise. Brothers Eigena are lively acrobatic concediants. They in-

troduce many novel features. Burke and Dempsey had to respond to several encores when they were singing their parodies. They are conversational comedians and have a good dinlogue in addition to many fine parodles. The great Gerome does some rapid cartoon work and closes with modelling in clay and is elever at both. James MacDonald sings some tuneful songs which were a treat. Kinetograph views showing "Good Pipe," "Scenes at Concy," and "A Country Courtship" close the show.

HAMILTON, O.

HAMILTON, O.

BIJDU (A. Hamerlee, mgr.).—Week of 12. Mer set and Monroe, Campbelf and Mantel, May Hamilton and Mand Heart, closing with moving pletures "Tragedy at Sea." Show only fair but drawing good crowds. GRAND (McCarthy and Ward, mgrs).—Week of 12. There seems no end to the good birshiess at this popular house—three large crowds greeted the opening for the week. The Two Rays, skatorial artists, good; Amble Goldle, monologists, good: Devatur Trio of Club Jugglers, fair; Mr. and Mrs. Dick Tracey in their rural sketch "Cowslip Farm," won good applainse; Harry Hodgin, in Hinstrated songs, good: closing with the kinodrome pictures.

BRUNN.

YONKERS, N. Y.

VONKERS, N. Y.

DORIC (Henry Myers, mgr.).—The house was packed on Monday and those present saw a strong bill. John L. Kearney, Win. H. Macart & Co. headed the bill in a furce by George Ade entitled "The Village Icenan." Both Mr. Kearney and Mr. Macart satisfied, and the two other members of the company, Miss Bradford and Louis Peters, make the best of small parts. The act went well. The Five Columbians were also on this bill. This is a great act; it is billed as "A Bit of Dresded China," a musical fantasy, and it is all that. Etnel Robinson, coon sluger, went very strong. The Boldens, a colored feam, made good. Harry Bolden does some good actobatic work. Afile Gilbert and her sextette of Atlantic City girls were pleasing. The girls sing well and dance gracefully. Miss Gilbert has a good act here, but needs two more good catchy songs. The Kimball Bros. went well. They should give more singing and less comedy, as they have good volces. Franklyn and Eya W. Malec do a neat little act entitled "A Case of Champagic." Sig. Gilmette is billed king of the wire. He went strong, his comedy good.

LAWRENCE, MASS.

COLONIAL (II. Fred Lees, mgr.).—Week 12.
Mr. and Mrs, Mark Murphy create a continuous laugh while "The Coal Strike" is on. Will Rogers and his brenco are an interesting pair. Harry Edison and his dog "Doe" please. Bessie Valdare Troupe, bleyclats, seema appearance this season. Zac Holland, violinist and vocalist, gets good land. Brooks Brothers, comedy singers and conversationalists, good. Coakiey and McBride, danchers, cond. Conting, week 19, Charmion, the perfect woman; Edward Chirk and his six winning willows, Nan Engleten and Co. in comedy, "How wildows, Nan Engleten and Co. in comedy, "How the Wildow Was Won."

WATERBURY, CONN.

WATERBURY, CONN.

THE JACQUES (W. J. Fitspatrick, mgr.).—
In comparison to last week's bill this week's offering is line. The bill is headed by the Jackson Family In a sensational bleyele act, which went strong. The Aerial Shaws opened the bill, a hard place to put a trapeze act, but were well received. The tect and Emma Berg presented operetts. "That Land of Two Moons." Mr. Eckert does some clever plane work, but should cut his attempts at singing. The scenic effects were bad. The Three Navarros did some clever head balancing work. Bailey and Austin, called on the programme "The American Beanties," gave us one of the old time knockabout acts brought up to date, and it was well liked. The Yillage Choir picased, and Katherine Dahi sang some popular songs. The electrograph closed the show with new pictures, and business all the week was excellent.

ARTHUR M'KECHNIE.

ALBANY, N. Y.

ALBANY, N. Y.

I'ROCTOR'S (Howard Graham, res. mgr.).—
Week of 12, crowded honses continue, DavoLewis and his Jolly Dozen made a very fair imression in the musical sketch, "Working For
Two"; DeWitt, Burns and Torrence in "The
Awrikening of Toya," were good; Francis Gerard,
in a spectaenial a strength act, was good; Louise
Dresser, comedicance, was very well received; Jack
Norworth made a hit with his clean cut sang and
talk net; O'Brien and Backley, comedy and music,
were fair; Lawson and Namon, trick bleyele ridling and bag punching, took well; Harry Brown,
singling carteonist, was very entertaining. Comlug, week of 19, Le Domino Ronge, Eight Shei
Lands, Startt Barnes, Forn Musical Avolos, Smirl
and Kessner, Rae and Brosche, MeGiohn and
Smitth, GAIETY (H. R. Nichols, mgr.).—Week of
12, good business. The Vanity Fair Extravaganza
Co, are showing to crowded honses this week.
The Fliz O'Brien fight pletures are being shown.
Coming week of 19, City Sports. MARTEL.

READING, PA.

READING, PA.

Bilot: O'pdegraff & Brownell, mgrs.). Bill week of 12th included Rentz-Santley company, presenting two new musleal extraviganzas. "Lady Tesser" and "A Night's Frolie," with a company of theirwiley people. The vandeville contingent includes Lew Welch, Hebrew concedian and paradist; Phil Mill and Ruth Beecher, scenes from "Othello; or 'The Last Rehearsal," kept the audience in a good humor; Harry Fentelle and Claude Badeliffe, "The Tramp and the Bell Boc," well received; Buskirk and Rich, something new in pusled comedy, fair; Illian Tbelma and Alice Fowler, operatic change artists, made a good bilt. Cornalin and Edde "Poss 'Em and Miss 'Em," created the strongest bit of the show in their the nercolatte work, House well filled. Corring 19. The Bilm Ribbon Girls, comprising twenty five show girls, presenting the Cascade Gardens at the St. Louis World's Fair, ORPHEEM (Frank D, 1001, mgr.).—The

OCEAN TO OCEAN

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management has the best vaudeville bill shown here this season. Houses are large and appreciative. The headliner this week is Kriesel's logs, Monkeys and Cats. Van and Alden in the musical sketch, "The New Bell Boy," were well received; Mr. and Mrs. Dan Illatt responded to several encores; Viola Gillette and company in the musical comedy, "Accidents Will Happen," made a big hit; Julie Ring in "A Quiet Life," assisted by G. Roland Sargeant, was well received; Harry Lamar, exponent of Yankee female character, talked himself into favor; Fred Karno's London Comedy Company is the bit of the bill. Coming 19th, Jewell Royal Mannkins, Musical Avolos, xylophone artist; Billy Van, comedian; Adamin and Taylor, singers; Golden Gate Quintette, Orville and Frank, Hermany's Dogs, kinetograph pictures.

CLEVELAND, O.

CLEVELAND, O.

KEITH'S (H. A. Danlels, mgr.).—Week of 12.
Bill opens with Alfred Arnessen, equilibrist, fair;
Luigl Del Oro renders nice music with his armonlpede; Burton and Brookes, in sketch, "The
Limit," which was only an excuse for them to tell
a few old Jokes; Louise Montrose and her Auto
Girls held the stage for a while; Elmer Tenley,
monologist, was the laughing hit of the bill, although his street car Jokes are a little aged;
Rose Coghian and Lynn Pratt, in a one-act melodrama. "The Ace of Trunips," had the undivided
attention of the audience from start to finish. The
Two Meres made good, but their act is slightly
weakened by the absence of the third member.

The Mysterious Zanelgs are repeaters this week, but their act seems to wear well; khetograph LYRIC (E. R. Lang, mgr.)—Lesile's pig circus headlines the bill here this week, a unique and anusing act; Geo. Yeoman, German comedian, fair; Short and Shorty, musical comedians, good; Barr and Evans get many a laugh with their talk; Walsh and Ligon help to amuse; The Aherns, acrobats of merit; Stevens and Boehn, hoop rollers and club jugglers, have a fair act; Fred C. Styles has a new illustrated song this week. Pictures.

week. Pictures.

EMPIRE (Chas. W. Denzinger, mgr.)—Fred Irvin's Show has some entertaining features and was really enjoyable. Between the two burlesques an oile of exceptional merit is headlined by W. S. Harvey, who balances everything from paper to furniture on his chin. The Three De Fays Sisters of this city have a very clean musical act and were well received. The Six Rastelbinders display good form in their military drill. Elsa Bohm entertains with a very good barltone volce; Carleton and Terre, singing comedians, and Devine and Williams, comedians, complete the show.

C. A. B.

. C. A. B.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, res. mgr.).—Week of 12, good business. Mabel McKinley was cordially received; the Elion-Polo troupe of acrohats wergiven a hand; the Herald Square Quartet were obliged to respond to several encores; Diamond and Smith took well with their singing and moving pictures; Neff and Miller, comedy singers and danc-

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ers, were good; Leo Carillo, story teller and imi-tator, was good. Jean Ardell completed the bill. Coming week of 19, Rose Stahl and company. MARTEL.

FALL RIVER, MASS.

FALL RIVER, MASS.

SAVOY (George Albert Haley, mgr.).—Week (2: This week's show is the best bill seen here this season. Charmion, the perfect woman, has the big type; Eddle Clark and his Six Widows come next. Mr. Clark is a clever Impersonator and the widows are good dancers and singers. Byron and Langdon's sketch, "The Dude Detective," pleased; Nan Engleton scored well, as did the Laligi trlo, who have a good acrobatic act. Charles Roltare was good. Carver and Follard are the only drawback. Kinetograph wound up this pleasing show. Capacity houses. Next week, Milltary Cetette and the Girl with the Baton, Dixon and Holmes, Lillian Shaw Gates and Nelson Coskley, and McBride, Booker and Corbley.—SHEEDY'S (C. F. Cook, res. mgr.).—Dan McAvoy and his Fifth Avenue Girls headed a well-balanced bill this week and won rounds of applause. This is McAvoy's first appearance in vau-deville since leaving the "Coming Thro' the Rye" company, and it is sad to think that he couldn't select five livelier girls. Kosta, the contortionist, is marvellous. Patrice, in her dainty playlet, "Gloria," which is a story of life in the Rockies, pleased all, as did Hayman and Frankin and Brenner and Sinclair. James B. Donovan and Renna Arnold's comedy, "Twenty Minutes on Broadway," is poor. Good houses all week. Return engagement of Karno's London Pantomime

Co.—BOSTON (Chas, Schlesinger, mgr.).—The Minstrel Maids are the attraction this week and seem to please. Jennie Gerard and the Healy Sisters were exceptionally good. The olio consisted of McDade and Welcome, in a dancing act, May Rowe, singing and dancing soubrette; the special feature is the Fitzsimmons-O'Brien pletures.

BUFFALO, N. Y.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.).—House was crowded of 12th. Several hits were introduced. James T. Powers and company were headliners and had a catchy act in "Dreaming"; Asra as a billiard table manipulator was clever; the White City Quartette were in good favor; Macy and Hall in "A Timely Awakening," have a high class act; Celiner Bobe caught the house with violin playing; Joe Fijnn was seen in his old skit, with the book; Watson's Farmyard showed good training of the aggregation; Ford and Wilson made some telling effects as blackface comedians; Pairos Brothers have a good atunt in baiancing, and the kinetograph wound up a novel show. Booked next week: Faydette Orchestra, Alice Pierce, Dus Geo and Mortimer, Hoey and Lec. Pierce, Dus Geo and Mortimer, Hoey and Lec. Tote's Motoring, Three Reiff Brothers. LAFAY-ETTE (Charles M. Baggs, res. mgr.).—The Mancottes had them all boat in a good burlesque show week 12, Cunning, the jail breaker, heading the bill. Houses large and well pleased. Fields and Mason made good in a comedy duo; William Barrett and Aleyne in "Dan Duggan" pleased; Lavine and Paige were all right on the wire; Barteell Troupe had some good stunts in acrobat-

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les: the Batchelor Sisters were great favorites. Next week The Colonial Belles. GARDEN (Ed. J. Carr., ngr.).—The High Rollers attracted large business week 12th. It's a clean show and the ollo consisted of Crawford and Heintz, Lawrence Crane and company, Collins and Brown, Wisson, Walters and Coulter, Stevens and Bassett, The burlesques were well staged and scenic effects excellent. As a whole the show was up to the mark. Booked, "Black Crook, Jr."

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Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

WILLIAM MORRIS TO MOVE.

The announcement that William Morris will remove from his present offices at 6 West Twenty-eighth street created no surprise to those knowing that the rapidly increasing magnitude of Mr. Morris's business necessitated some change being made which would afford more room than the present space gives.

Mr. Morris's choice has fallen upon the old offices of Klaw & Erlanger in the Holland Building, at 1440 Broadway, where twelve offices will be devoted to his vaudeville bookings after the first of May.

William Morris is now booking for most of the prominent vaudeville managers in the country, and has lately increased his list to include the new International Theatre in Chicago. The latter is the most important house of the Sullivan-Considine circuit, and presages possibly that the larger of the "ten-cent" houses will soon be booked through his office.

It is understood that the Sullivan-Considine combination will increase the admission price to the houses booked by William Morris, ranging up to fifty cents. Bills costing from \$2,000 to \$2,500 will be installed and the increase is compulsory for maintenance.

This will bring the Sullivan-Considine and allied circuits into direct competition with the Orpheum string of vaude-ville theatres in the West, the Western people now usually booking through the Keith Agency. Messrs. Meyerfeld, Beck, Kohl & Castle, et al., while not having outwardly declared definitely for the Keith circuit, will be placed in the position of having to come out for either side, the declaration of war between the Keith and Morris people being no longer possible of secrecy.

Should the Orpheum circuit book through the Morris office, it will leave the Keith agency with about fourteen weeks to offer, and strengthen the cheaper circuit, eliminating all talk of opposition west of Chicago.

That the new deal is an important matter to the Orpheum company is made apparent through the fact that should the Sullivan-Considine circuits decide to actively oppose the Orpheum in the larger Western cities, a route may be arranged which will give a decided advantage over that now offered by the Western Vaudeville Association.

In any event, William Morris continues to grow, onward and upward, reaching the top notch by his individual efforts and integrity.

DE RESZKE FOR HAMMERSTEIN.

Through cable on Thursday Oscar Hammerstein received confirmation of the appearance of Jean De Reszke, the soulful grand opera tenor, at the Drury Lane Theatre, Hammerstein's handsome new opera house, which will open for the first time next October. This engagement insures the success of the operatic season at the Drury Lane.

NOW COMES FOY.

At the close of the season of "The Earl and the Girl" in May, Eddie Foy will return to vaudeville under the guidance of M. S. Bentham. He will have an entirely new act, one said to be far better suited to vaudeville needs than his previous offering.

B. F. KEITH IS SCARED.

It was noted in Variety some weeks ago that "B. F. Keith is frightened." Last week Variety reported a meeting of the managers connected with what is called the Keith circuit. The meeting was held at the old association's offices in the St. James building, and B. F. Keith attended in person.

There remains no question that Mr. Keith views with growing alarm the rapidly increasing influence of the vaudeville interests which book through the office of William Morris. The latest acquisition to the Morris fold has been the Sullivan-Considine circuit, circulating throughout the West, and giving a scope for booking the Keith Agency can never hope to attain.

The crisis approaching demanded Mr. Keith's presence in New York, and he has been here for ten days, and will probably remain about three weeks longer until he can locate where he is at.

J. K. Burk and A. Paul Keith (son of B. F.) have been instructed to scour the country to obtain available sites for vaudeville houses or secure the leases of any theatres obtainable so that the Keith circuit may be increased again to one of importance.

The Keith circuit as now constituted is very wabbly. It is rumored that the out of town managers who were literally forced into the agency some time ago, like Harry Davis of Pittsburg, M. S. Shea of Buffalo and Toronto, and J. H. Moore of Rochester and Detroit, besides smaller houses, are tiring of their bargains. The bills put in the out of town houses follow the Keith policy in its own theatres, and do not attract in sufficient numbers to appease the managers.

It is said that should there be a defection in the Keith ranks, like a flock of sheep the rest will follow until B. F. Keith will stand on the battleground surveying the ruins much as Napoleon overlooked the field of Austerlitz.

THE CLIPPER'S ANNIVERSARY.

Instead of the customary Christmas number, the Clipper saves up for its anniversary, and the issue of February 24 marks the commencement of the fifty-fourth year by the presentation of a sixty-page paper with a handsome cover in colors, and a dozen pages, in tint, of portraits of leading members of the profession. It is an improvement over last year's anniversary number, and an issue to be proved of

VESTA TILLEY COMING.

Vesta Tilley comes to the Williams houses on April 16 for six weeks. The engagement is exclusive, as after playing this time Miss Tilley will proceed to Australia to fill engagements there.

She will not be seen at other American houses for some time after that. Mr. Williams is to be congratulated upon obtaining for his exclusive use one of the most profitable attractions in modern vaudeville.

The new cafe and rathskeller to be opened about March 1 in the Alhambra Theatre Building in Harlem will be conducted by O'Toole Brothers, who have been successful with their Eighth avenue restaurant.

BALTIMORE'S BIJOU TO CLOSE.

(Special to Variety.)

Baltimore, Feb. 23.

The Western Wheel burlesque house here, the Bijou, will close to-morrow night after a short life in that sphere of theatricals. Poor business is the reason. It will cause a loss of one week for companies playing the Unique in Brooklyn and London and Miner houses in New York, which were booked jointly with it.

LOGANSPORT A STORM CENTER.

Logansport, Ind., Feb. 23.

A representative of the Western Vaudeville Association at Chicago was in town securing the lease of the Dowling Opera House, which will open in March in conjunction with that circuit.

A new theatre for vaudeville will be built here by local capital. It will be called the Lyric, and modeled after the Crystal, which is under the management of Ammons & Dubois. That firm is building new houses at Lafayette, Ind., Elwood and Toledo, O. All will open by April 15. They will have a compact circuit composed of eleven theatres.

CITY GIRLS NO MORE.

In all probability the engagement of Cherry Simpson and her City Girls from "The Prince of Pilsen," at Proctor's Fifty-eighth Street Theatre this week will be their last. It is likely that they will disband after to-night.

The understanding is that some trouble with the Western booking of the act, and the difficulty of filling a period of five weeks or so, that were depended upon to fill in several long jumps, caused the cancelling of the Western time altogether.

Cherry will go back to her old act with the piano solos, which has been booked up to June.

MARINELLI TO MOVE.

The H. B. Marinelli Agency, in the St. James Building, will remove from their present suite, the space now occupied having become too small. No definite location has been decided upon, but it is likely that offices will be taken within easy distance of those to be occupied by William Morris in the Holland Building.

BOOKED BEFORE A SHOWING.

Arrangement has been made between Myers & Keller and Weber & Rush for a breaking in date for May Dixie and her Fourteen Artillery Girls at their Baltimore house. They will be first seen there March 12; following that appearance they will be seen in Wilmington, and week of March 26 they will come to the Imperial, Brooklyn.

The act is composed of a sabre drill by the girls, with the leader, May Dixie, mounted upon a warlike charger.

MAY BELFORT WILL SHOW 'EM.

May Belfort will appear at the Colonial for the second time March 5 with a collection of new songs and a quantity of fresh talk. Miss Belfort guarantees that Ida Rene will have no opportunity this time to stand up before the assembled multitudes and scream. Following the Colonial week and the run around the Percy G. Williams one-mile track Miss Belfort will be seen at Hammerstein's.

KERNAN RED HOT.

Kernan in Baltimore, who now operates two burlesque houses as a spoke in the Western Wheel (Empire Amusement Company), threatens to buy the city, if necessary, to force the evacuation of his latest opposition, the new Gayety, operated by the Columbia Amusement Company (Eastern Wheel).

Mr. Kernan has enjoyed a monopoly in the Monumental City for such a length of time in all branches of theatricals that he did not give the subject of "opposition" serious thought when first apprised of the new house, simply opening the Bijou as a counter attraction, giving him two burlesque theatres as against one for the other wheel.

Sim Williams' Ideals played the Bijou for the opening week, when the Gayety also first raised the curtain. At the ending of that engagement Mr. Kernan discovered that he had really started a competitor to his other house with the Bijou, and the weekly receipts the Ideals played to is reported to have been only \$400.

The rumor about town was that the Gayety had during the same time taken in \$6,200, and Kernan grew furious. The second week showed \$5,800, and the Chesapeake manager turned the air blue. He has a site selected, and vows that he will have a burlesque house large enough to seat all Baltimore, outdoing the Gayety, which will make it quite an expensive building if this is done.

NOVELTY REOPENS.

Percy G. Williams' Novelty Theatre reopened after having been closed the greater part of the season. The house has been done over in light tints, with the result that it is not only much lighter and more cheerful, but suggests an increase in size. Fire escapes have been added and changes made in the dressing rooms to add to the comfort of the artists.

There was a large attendance in the afternoon, and a crowded house at night, from which it would appear—that the patrons are still loyal to the pioneer house.

"THE DAILY TURNIP."

At Hammerstein's Victoria Theatre much interest is shown by the "wise" element over a daily newspaper edited by Bert Leslie, Robert Dailey and James J. Morton. The sheet is called "The Daily Turnip" and recites the flippant possibilities of the day to the intense amusement of the professional brethren behind the scenes at Hammerstein's, who fully appreciate the contents. The paper is hand printed, and reflects credit on its editors.

ED ROGERS A MUSIC PUBLISHER.

A new music publisher soon will be Ed Rogers, who has located at 53 West Twenty-eighth street. Mr. Rogers has financial backing of unlimited amount and his influence on the music trade will soon be felt, it is said, Mr. Rogers having had previous experience in this line.

\$1,200 FOR MISS VON STUDDIFORD.

Grace Von Studdiford has been booked at \$1,200 weekly for several weeks. Alexander Steiner, the prima donna's manager, says she will not play for less and that the price will elevate itself to \$1,500 very shortly.



A Variety Paper for Variety People.

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ADVERTISING RATES ON APPLICATION.

First Year.

No. 11

With this issue Variety is enlarged to twenty-four pages, the pressure of advertising making it necessary to increase the size of the paper in order that the news department shall not suffer through the addition of several advertising pages. Originally issued as a sixteen-page paper. Variety was increased to twenty pages on the sixth issue, and now with number eleven it is found necessary to still further enlarge our space. Nothing tells so coneisely the story of the success of this publication. It now reaches practically every member of the variety profession in this country, as well as the leading figures in English and Continental affairs.

Clifford G. Fischer is expected home Monday.

Kennedy and Rooney are expected in London shortly.

Grace Von Studdiford will return to Berlin next August.

Carver and Pollard have been booked for eighteen weeks over the Keith circuit.

Una Clayton played a trial performance of a new act, "What's in a Name," at the Orpheum Theatre, Kansas City, last Tuesday.

Sansone and Delila will rest a few weeks after closing with the European Sensation Company in a few days. Vaudeville will next be graced.

Harry Raymond, for the past eight years the right hand man of Oswald Stoll, one of the English magnates, has resigned his position.

Rose Wentworth will play the last week of this season at Syracuse commencing the 26th. For next season an entirely new act is in preparation.

Harry B. Lester has been offered an engagement with "His Majesty," the production soon to come into New York, in which Blanche Ring has a prominent part.

The five Mowatts and the Millman trio have been booked for January and February, '07, at Paris and Berlin, respectively, with other continental time to follow, all through the H. B. Marinelli Agency.

Nina Morris has been offered time over the Keith circuit. She may accept; it's a question of carfare.

The Three Merrills have been booked for the Wintergarten in Berlin through Alexander Steiner.

An English leaper, Higgins by name, is coming over here for a week on "spec." It is hoped his time will not be wasted.

Keith has made a new arrangement with foreign acts. Now the understanding is that they play the Orpheum, Kohl and Castle and Keith circuits, then go straight home.

Viola Gillette will open in Brooklyn soon for a town showing, having presented her act at Reading for the first time. P. J. Casey, of the St. James Building, is in charge.

There was the largest advance sale at the Colonial during the Henri de Vries engagement that has occurred in the history of vaudeville.

Leo Nino and Ferraro's Dogs, two foreign acts, have been enticed away from Marinelli's office into the Keith ring through the machinations of the latter's agents.

Spadoni, the heavyweight juggler, will



B. F. Keith offered Henri de Vries \$600 weekly to play over his circuit. Mr. de Vries never saw the letter. This is about the amount that it cost Percy Williams

The team expects to resume with that company on the 26th, at the Unique, Brooklyn.

SEND IN NEWS ITEMS

ARTISTS are requested to send in such items weekly as may be considered news, whether personal or otherwise.

Whatever may be of interest to others comes under the head of "news." Humorous items are also acceptable.

not appear over here until June, when he will open on the Orpheum circuit. Foreign contracts prevent his coming before that time.

When Nellie Seymour, late of Seymour and Allen, opens at the Doric in Yon-kers on March 5, she will appear in four distinct character impersonations, each having an appropriate costume.

Harry Homan, formerly connected with the racetrack, and latterly acting as treasurer of the Al Reeves Burlesque Company, was sent to his home in Brooklyn last week from the road to be operated on for a tumor of the stomach.

Machnow, the Russian giant, will appear on Hammerstein's Roof June 18. He will be accompanied by a woman as small as he is tall. The price to be paid is said to be enormous for an act of this nature.

Charles Leonard Fletcher comes into the Colonial March 5. He is still weak from the effects of the accident he met with on a western railroad, and after playing his New York time will go to a hospital for the purpose of undergoing an operation.

to set the playlet the Dutch artist appeared in when he opened at the Colonial.

The Empire Girls from England arrived this week, but all didn't land. One young girl who looked under the limit of sixteen years was "held up" until \$100 was deposited to insure that she would not become a charge. Good looks make no difference in the governmental regulations.

The St. Onge Brothers thought to have a rest from their exertions on bicycles by going home to Massachusetts. They have been booked for several skating rinks in the near vicinity of the landscape the old folks reside in, and will be very busy in consequence.

Hart, of Collins and Hart, was injured in London, the engagements contracted for on their reappearance here being postponed meanwhile. Sam Collins is now in the city, having come ahead of his partner, who is not seriously hurt and who remains in London.

Mr. Bush, of Bush and Gordon, while playing at the Bijou Theatre in Philadelphia met with an accident, and they were unable to fill their engagements with "The Jolly Grass Widows" company.

The trained dogs of Paul Sandor are Russian boar hounds. Last week while playing a local theatre the people living next door complained on the Sunday closing the engagement against the animals, saying they would stand them no longer. Mr. Sandor said he would remove them after the evening performance, which he did. The manager of the house received a note from the family's head next day asking him to convey the intelligence to Mr. Sandor that he was the most courteous foreigner they had ever heard of.

An Italian troupe of aerobats came to this country recently "taking a chance" on an engagement. Failing to secure an opening, they purchased a monkey and gave street exhibitions. It has been said by those who saw them that they are most remarkable performers, astounding the crowds who gathered. Had the foreigners known, a few minutes in front of William Morris' office might have secured the coveted time. At least, it would have been a novel plan of securing a "hearing."

"Baby" Zena Kiefe, who was for three years the "Little Mother" of one of Theodore Kremer's melodramas, has just closed an 18-week whirl around the Keith circuit and gone back to school. Next season she will open with a return engagement with the Keith people.

The Three Le Maze Brothers, who are with the Jersey Lilies burlesque company at the Circle this week, have decided to shake the dust of the burlesque off their tumbling shoes and go into vaudeville with their acrobatic turn. The act resembles that of Rice and Prevost, but Myers & Kelley, who are responsible, think it is good enough in itself to get a successful hearing. They open March 15 in Passaic.

Why the Vaudeville Artists of America Should Organize

Ever since its initial issue Variety has urged upon the vaudeville artists the need of an organization, but while many important players have fully indorsed Variety's point of view, each hesitates to take the initiative, holding a lively remembrance of the White hat strike and fearing a repetition of that flasco.

It is true that there is at present an organization known as the Associated Vaudeville Artists of America, a large but quiescent body, but what is needed is a society along somewhat different lines.

The White Rats was originally patterned after the Water Rats of London, in which George Fuller Golden claimed membership, a statement denied by the English body.

The Water Rats gained their title from their water excursions on the Thames, and was in theory, if not always in practice, a social and not a belligerent organization.

Managers have learned, somewhat to their sorrow, that a serious affront to a Rat was regarded as affecting the entire body, but the society still remains more of a social than an offensive alliance.

The White Rats were also started with the idea of promoting sociability, but it soon developed into an organization to bring about certain needed reforms.

To this end the qualifications for admission were lowered, and any performer in good standing and possessed of the initiation fee was enlisted in the cause and put through a parody of the Masonic ritual.

Then came the decision to make a show of power. A grand rally was arranged for in midsummer, and every member of the order was to be present on that occasion, leaving the manager without good attractions and demonstrating his need of the Rats.

A number of members actually gave up time held for that week, some of them finding it necessary to cancel their Western time to do so. Some other Rate stepped in and booked this canceled time and gave a black eye to this proceeding.

At the same time the growing body became impatient at the inactivity of the directorate and a strike was arranged on the Keith circuit. It was a hurried affair, a man being sent out overnight to each house to notify the Rats and await a keyed telegram.

One of the strike managers employed the time while waiting by booking himself in the house where he was to manage the strike, but he called the strike when the telegram came, and that night some of the strikers called the Rat office

on the long distance telephone and sang the emblem song over the wire to the Big Chief.

The strike of the actors was won at that time, but they did not realize that the rest was merely the arrangement of details, and they prepared for a more sweeping demonstration.

The bars were let still further down and every man and woman who would join was initiated. There was a heated conference in the association office, another in the Rats' headquarters, and a strike in all houses was ordered.

Everywhere the artists went out, few among the number holding back. For a time the lyceum artists made hay while the vaudeville artists hung about the headquarters, where revival meetings were almost constantly held. There were a few houses taken by the Rats for benefits, including the notable affair at the Academy of Music, and then, on the mere promise of those managers whom the officials had denounced as liars and thieves, the strike was broken.

Already there had been serious defections from the ranks, men and women dropping out because they could no longer remain without work, and because the relief fund did not relieve except in certain cases.

Others who had had money when the strike commenced had either loaned it to the order or had spent it in their own maintenance, and they too were dropping out. The loyal ones, who did remain, realized that the end had come, and went away.

Within three months every promise made by the managers had been broken, and the sole lasting result of the strike was that certain artists were marked as anarchists and some of them even yet feel the effects of their partisanship.

Victory had been gained before the big strike was called. It was lost before the strike was called off, and all because those at the head of the organization were long on oratory and short on a sane appreciation of the true state of affairs. They were carried away by the excitement of their own speechmaking and the turmoil.

This is the history of attempted organization in this country. The White Rats are quiescent, the Associated Vaudeville Artists are mambitious. What will come next?

Variety will from week to week continue this series, giving the reason why the vaudeville artists of America should organize, not for aggressive or dominant purposes, but for self-protection. Its columns are open to all, artists and managers alike.

Epes W. Sargent.

MARINELLI'S LETTER TRANSLATED.

The letter written by H. B. Marinelli to the International Artisten Loge in Germany in answer to one previously forwarded to the same body by B. F. Keith, appears in Das Programm in French.

Mr. Marinelli is said to be well satisfied with his epistle, which created quite some talk, and report has it that the international booking agent has his pen in perfect condition for another combat.

POSSIBLE LOSS OF \$500.

"The Circle of Death," said to be a European sensation, in which a man rides a "loop the loop" above a den of lions, was to have opened last Monday at Miner's Bowery Theatre. Owing to the size of the stage the act could not be shown. It will be seen on March 5 at the Eighth Avenue house. Loss said to be \$500, through the oversight of the architects.

BOWERY

There is a real old-timer at the Bowery this week, where they are not afraid to show their chorus girls and where tights are still considered good form. They call it the Washington Society Girls, but that is but a foolish pretense. Any one would recognize the outfit as "Billy" Watson's old American Burlesquers. These members of Washington society are not of the sort that attended the Roosevelt wedding. They more nearly suggest the sort the police warned away from the gates, but they are personable, and like a well regulated side of pork with alternate strips of fat and lean that all tastes may be suited. They have an imposing olio, but the sensation, the cycle whirl over a den of lions, does not come off, as the stage is too small. Instead Ah Ling Foo does a weak copy of Ching Ling Foo's bowl trick in conjunction with some much older work. The real hit is Dave Marion, who is genuinely funny with an adaptation of some English songs. He makes use of the chorus for street scenes, but his best work is a hare-lipped person in argument with a policeman and a passer-by. There is real low comedy in this; a little too rough for the straight houses, but of wide appeal. With some toning down his act could be made to fit elsewhere. West and Williams tell some historic jokes, and West acts as kittenish as a soubrettenot a light matter for a man of his weight. They made good with the audience, but they did not deserve their hit. Eldora did some good juggling with light and heavy objects. He has dropped Norrine to the advantage of his act. Did he take the trouble to make the act look important he could do much better in a salary way. He has some good work, but lacks showmanship. The Lynotte sisters have two songs. They did very well with the first, but horsed up on the second and got off without a recall. They dress well, which is the best to be said for them. Elsa Leslie, said to be an importation, did not show to very great advantage. She has only a fair voice, and a song was more of a hit than the singer. Krausmeyer's Alley, one of the old acts of Watson's, is made the afterpiece with an Irishman and German as opponents instead of a Hebrew. It moves the spirit and while it is not clever it is entertains the crowd. The opening is a new version of "Pinafore." If Watson imagines that he has improved upon Gilbert and Sullivan he is in error. It is not even a good afterpiece, though it has been in use some time. There is nothing much to be said of the individual work; the chorus vives the effect. Chicot.

TESTIMONIAL TO PAUL DRESSER.

In order to provide a permanent resting place for the remains of the late Paul Dresser, his friends and business associates headed by George Homans are arranging for a monster memorial testimonial to take place at a Broadway theatre some time in March. It is hoped also to realize a sufficient sum to make provision for an aged relative left almost destitute. One of the features of the program will be tableaux vivant review of Mr. Dresser's famous song hits.

James Thornton is playing the Colonial and Alhambra this week.

AL REEVES' EXPENSIVE DOG.

St. Louis, Feb. 22.

Peggy, a \$2,000 bull-dog owned by Al Reeves, started in to "clean up" to day. A trolley car interfered for a moment, but after Peggy had sampled a passenger and the conductor the dog was given the right of way. Upon being captured it again broke loose, biting a horse. It cost Reeves about \$600 to keep the animal alive. Mr. Reeves says the dog wasn't mad, just showing what he thought of St. Louis.

VICTOR MOORE HIGH-TONED AL-READY.

"I don't think it will become necessary for me to return to vaudeville," said Victor Moore, who "fell into something" in "Forty-five Minutes from Broadway," the Geo. Cohan piece at the Amsterdam. Many have counted chickens, etc. Vaudeville did more for Moore than Moore ever did for vaudeville.

MISS GEBEST ENLARGING.

Gertrude Gebest, who was seen last season at Keith's in her "Jockey Act"—a sort of monologue, with singing and moving picture accompaniment—has added under herself a full grown male quartette, who dispense melody behind the moving picture drop during the progress of the picture reel that shows a horse race under full head of steam. The quartette is composed of William Schultz, Fred Reiger, Edward Rubb and Thomas Harvey.

SQUELCHED THE SPECULATORS.

The speculators who have gathered around the Alhambra Theatre in Harlem on each Saturday night were successfully driven away by Manager Robinson on that evening last week. Intending purchasers of the sidewalk operators were informed that the tickets would be refused at the door. This was done, and when the purchaser attempted the ruse of walking around the block and again presenting himself, the ticket was dishonored for the second time, Mr. Robinson having taken a mental photograph of the holder.

There were four of the "slight-advancein-price" gentry, and upon being offered the return of their money for the amount of tickets they held (about \$30 in value), it was declined, the speculators informing the manager they would rather destroy them.

No sidewalk men have since appeared in Harlem.

DEATH OF ARTHUR V. COLE.

Aaron Cohen, known to the profession as Arthur V. Cole, died at his residence, 121 East 108th street, February 15. He played Joe Weber's part in "Hoity Toity" for several seasons. He was a consin of W. W. Watson of the Oriental Burlesquers. For several years he did at turn with J. Theodore Murphy. The team was known as Murphy and Cole. Mr. Murphy is greatly affected by the news of Cohen's demise.

"R. G." MAY RETURN.

The monologist, R. G. Knowles, has left South Africa for Australia. From the latter place he intended going to India, but may return direct to the United States on account of the liberal offers he has received to appear here.

HURTIG AND SEAMON WAKING UP.

On Mondays, in the afternoon generally, up at the Harlem Music Hall of Hurtig & Seamon, Ben Hurtig may be observed intently watching the bill and taking the effect it has on the audience.

This innovation on the part of Mr. Hurtig has been of only recent date, the bookings and the practical management heretofore having been left to Harry Seamon, the junior partner in the firm. The shows given at the Music Hall have not created a sensation in Harlem, nor have they forced the "S. R. O." sign to be displayed.

Bur Hurtig determined to discover what the matter might be. Perhaps if he would investigate the downtown office of the firm the cause would be more easily ascertained, it having been stated that, provided the guardian angel of the "outer office" on Forty-second street did not like the looks of an aspirant for a date, he or she never got any farther, and while the artist lost an engagement Hurtig & Seamon have missed many a good act for this reason.

BOOKING MADE EASY.

The Misses Carew and Hayes, of "The Derby Race," have been fortunate in securing time easily through the assistance of Charles Lovenberg, the "janitor" of the Keith theatre in Providence, owned by E. F. Albee, through a fluke.

When the girls have any open time Mr. Lovenberg writes on the Keith letterhead, and the manager thinks if the act is good enough for Keith it ought to be good enough for them.

It's quite "soft" for the young women. Lovenberg is supposed to be a relative of one of them. He has grown quite important since the time he was the orchestra leader at the Providence house, and Mr. Albee, to spite a retiring house manager, gave his musical director (Lovenberg) the position.

William Reilly, who has been connected in one way or another with the show business in its vandeville branch for some time, has been put in charge of the club department of Al. Mayer's agency.

"BREAK IN THE DOOR," SAYS KEITH.

An act was recently booked for Portland, Me., through the Keith Booking Agency. Upon arriving there, no billing has been forwarded, and James E. Moore, the manager, informed the act that they could not play.

After an argument, in which the manager prevailed, the head of the team returned to Boston to interview A. Paul Keith, the son of the manager. Repeated attempts to see the youthful heir were in vain until a threat to batter in the door of his private office induced Paul to open the same. The conversation following did not appease the artist, who was informed by Paul to go to New York and present his version to Mr. Albee.

"But Mr. Albee won't see me." said the artist. "Yes, he will," answered young Keith. "Do the same as you did to me; threaten to break in the door. That'll catch him."

THE HERZOGS.

Manuel and Josephine Herzog will hereafter have the act known as Herzog's Horses. For next season a new production will be given, introducing the same six black stallions, and the opening will be a big display of high-school training.

MORE CONSIDERATION, MR. LUES-CHER.

Mark Luescher is at present occupying some sort of a managerial position under F. F. Proctor. Wood, of Wood and Williamson, who recently arrived here from Australia, desired a date for a Sunday night at one of the Proctor houses to have a hearing for a sketch, which has not yet been presented in public here.

He saw Mr. Luescher, and Luescher made an appointment for Mr. Woods to call. He did so, and after waiting outside the general offices at the Fifth Avenue Theatre for three hours, decided that inasmuch as his card would not be even accepted, he was not particularly wanted on that day.

Another appointment with the absentminded man for last Wednesday resulted the same way. The engagement called for eleven in the morning. At two o'clock in the afternoon Mr. Woods gave it up in disgust.

Mr. Luescher may be a very busy person, whether in or out of his office, but artists have a right to expect consideration at the hands of the F. F. Proctor management. They have no time to waste either, especially when looking for a date. Luescher ought to get back to earth again.

WHICH IS WHICH?

The latest report is that through Al Sutherland Sabel Johnson has been booked at the Wintergarten at Berlin by Alexander Steiner. The former report was that Sabel and her sister, Catherine Hayes, were to give a new act over here. It's so very hard to keep track of everything.

ELTINGE FOR BROADWAY.

Julian Eltinge will probably leave the vaudeville field at the close of the present season, or early next season, to become one of the principals in a Broadway production. The deal has not been closed vet, and Eltinge does not say the name of the manager out real loud yet. There seems to be no doubt, however, that he has been asked to take a juvenile role with a well known organization, and is very much disposed to accept the position, which represents a comparative permanence in New York. Eltinge has been booked well along into the summer. He closes the season at Hurtig & Seamon's Harlem house. After that he will, it is expected, fill in with roof garden dates, and begin next season with the first week at the same house early in September.

TIM McMAHON'S OFFER.

Tim McMahon fell the other day and almost fractured himself. In consequence the only Tim was feeling somewhat facctious. Standing just outside the Twenty-third street ferry on the Jersey side Tim noticed a young man with a blonde "that was some" as McMahon describes her, approaching. While waiting for the boat to make the slip the young man said "Will this ferry take me to New York?" "Will she?" replied McMahon looking the girl over carefully. "Why, if I had the money that fairy could take me to Frisco."

One monologist to give different "talks" at each house he plays in one week. Guess who? Only one guess.

HUSTLING JACK LEVY.

To book fourteen weeks "off the reel" without preliminary bombardments or other devices deserves mention, and that is what was done by Jack Levy, the agent, with Gardner and Stoddard after their first appearance last Sunday night at Proctor's Fifth Avenue. The team came from the West, unknown and unheralded. Mr. Levy placed the act, which is a diversified sketch, on the bill, and it was immediately booked after the performance over the Proctor circuit, unsolicited, the remainder of the time duly arriving in like manner.

Levy is achieving prominence among the agents. His feat of booking Fred Walton for \$1,250 weekly has caused considerable talk about town. Walton is not sufficiently famed over here to be termed a "name" act, and for that weekly salary to be given up otherwise for a newcomer is something heretofore unheard of in vaudeville.

Another act Mr. Levy has on hand is a foreign one called The Renzette Sisters, a group of seven girls who arrived from England during the week, without any time having been secured. They are club swingers, and expect to be placed at a large figure.

AGENTS AS A QUARTETTE.

B. A. Myers, E. S. Keller and a couple of other vaudeville agents had occasion one day this week to call at the office of Francis, Day & Hunter, the music publishers. "Smoke," the elevator boy, lifted them to the proper floor, and "sized" them for a quartette.

The colored youth waited patiently outside the door for the rehearsal, and the bell rang time and again before he decided that there were pointers to be obtained from the four for the edification of the quartette of which "Smoke" is a popular member through his connection with a publishing house via the elevator shaft.

FRANK LYNNE COMING.

Frunk Lynne, an English comedian, sailed from Liverpool on Wednesday to open on the Proctor circuit for an eight weeks engagement, after which he will return to England for dates at the Palace, London, in May.

Mr. Lynne has written much monologue and pantomime material for others than himself, and is said to be different from the regulation type of comedian in the halls.

MAY BOLEY BOOKED.

The Polly Girls from the "Maid and the Mummy" will appear at Proctor's Troy Theatre on March 5, led by May Boley, who resigned from the company because she did not want to play one-night stands. Had she remained, New Orleans would have been favored instead of vaudeville, the musical show now playing in the South.

PAUL DURAND, "AGENT."

Since H. H. Feiber left for Europe the Keith Booking Agency has enrolled Paul Durand, formerly of the Marinelli office, as its chief emissary to "kidnap" the foreign acts of other agents.

Mr. Durand writes a very polite letter on the Keith letterhead, but so far it has been generally without avail.

CORKS A WINNER.

1

Corks was wearing a new suit when he came into the restaurant the other afternoon, and before the usual order could be given he surprised the party by telling the waiter to ask the gentlemen what they would have.

"At New Orleans," explained the Human Corkscrew in answer to an inquiry, "I win the scads in lots, but the system's only good when it rains. You pike out a favorite with a long price and bet if the boy is a little fellow. If it rains and the leathers get slippery, the boy can't pull the horse and you win. I got four that way. Now they are going to use waterproofed reins.

"Anyhow I make a pile and I'm going to buy a musical act. I know you knockers'll say that I can't play. I ain't saying that I can, but you don't have to play to be a vaudeville musical act. You just get a tramp make-up and some tin cans that some mechanic has tuned for you, then you get some of these automobile horn things and some sleigh bells and a bamboo chimes and you go out and every one in the house but the orchestra says you're the real thing.

"Bill Slafer over to Hyde and Behman's has got a cornet player that'd knock spots out of any act in vaudeville and he wears a 6% hat at that. These vaudeville fellows couldn't make good in a band if they tried, but they can come along and toot through the right end of a cornet and the audience thinks they must be great because they are on the stage instead of in the orchestra.

"If I can make money easy like that what's the use of doing the old contortion act and spoiling my backbone with the corkscrew? I'd just as soon be a faker as a cripple, and it's one or the other for me. I'll get by with it all right. The audience will take anything.

"Audiences is funny things anyhow. You take a crack acrobat and he does what he thinks are little tricks and the audience says to itself 'Do something good.' Then some pike act comes along and does the same thing and makes a fuss over it and it's a great stunt.

It's the same way with music. If I go out and look important and roast the audience when I don't get the kind hand, inside of a month I'll be the real it and getting a good salary just for cheating.

"I used to blow a horn when I was a kid working for a peddler, I used to play it every Friday and I bet that's more training than some of the yaps have had. All you have to do is to stand up there and make a bluff and the boys in the orchestra will make good for you. Then you kick to the stage manager about the orchestra to establish an alibi and you're fixed for life."

E. W. S.

NICK LONG WEARY.

"Nothing endures," according to Nick Long's way of thinking, and he has decided to retire from vaudeville, the rewards not being ample enough to warrant the thought and expenditures in his belief.

HAYMAN AND FRANKLIN BASHFUL.

Hayman and Franklin, who scored in their latest sketch, have been booked for the other side, sailing on the Oceanic April 25. Mr. Hayman says he can't tell how long they have been booked for over there. If he did, no one would believe him.

Vesta Victoria. Character Singing Comedienne. Colonial.

It is about eight years since Vesta Victoria last appeared over here, and at that time she did not sing in character. At the Colonial last Monday upon the occasion of her first appearance in ten years Miss Victoria changed her costume for each selection. Suffering from a cold, probably acquired on the trip across the pond, and with the drawback of an orchestra which could not grasp the possibilities of the music on short notice, the Englishwoman was obliged to respond with two added numbers to the repertoire she had prepared. The songs, in the order of singing, were "Turkish Girl," "Waiting at the Church," "The Artist's Model," "I Never Had a Mother or a Father" and "The Next Horse I Ride On." Of these "Waiting at the Church" was the success, made more especially so by the bridal dress worn by Miss Victoria while singing it. "The Artist's Model" has been heard before, from Edna Aug, under the title, it is believed, of "In the Summer Time" (not "Good Old Summer Time"). "Turkish Girl" and "Mother or Father" have no merit in melody, lyrics or otherwise. "The Next Horse I Ride On" has a breadth which Miss Victoria will bring out when she gets her "land legs." She does a dance after one song, approaching the "loose" style known over here. It is equally liked with her songs. Miss Victoria "made good" easily. She is the truly blown-in-the-bottle music hall artist of the first grade. Sime.

Juanita Allen and Company.
"Car Two—Stateroom One."
Twenty-third Street.

This comedy sketch, in its original synopsis as explained by the author, Will M. Cressy, held out great promise, but that is not fulfilled in the actual presentation. A Western railway train is shown in the setting, the ends of two sleepers being plainly seen, and one stateroom being exposed to the audience when the stage is darkened for that purpose. A running film of stereopticon pictures revealing flying scenery is continually passing behind the train, the wheels of which are revolved automatically. The effect, while partly a novelty, is not what was expected, the moving scenic end being a repetition, becoming wearisome to the eye, and does not carry out the illusion of a swiftly moving train. The setting, though, has been expensive, and the act did not have its proper place on the bill at the Twenty-third Street house, where it was first shown in town, having opened at Proctor's Newark theatre. The plot hinges on "mistaken identity." Jack Holdnerness Herbert Fortier) presents a director's pass to the conductor, claiming to be John Rogers, the name inscribed. After some parleying, he is assigned to "Car two; stateroom one," although the conductor is fully conversant with the deception practiced. Immediately following his assignment appears Miss Lueille Lee (Juanita Allen), who bears the yearly pass of Mrs. John Rogers, the director's wife. The conductor, with a grim smile, assigns her to the same stateroom on the prima facie evidence that she is the bona fide wife. They meet as the lights are turned up in the stateroom. Complications and situations follow, some more or

NEW ACTS OF THE WEEK

less suggestive through the surroundings, no other berth being available, and during the course of the scene Miss Lee is asked by "Mr. Rogers" to give the history of her past life. It is then discovered that the pseudo Mrs. Rogers is the youthful sweetheart of the imitation husband, who insists that in view of the compromising position she has been placed in an immediate marriage is necessary. A clergyman is called from the car proper and the cercinony is performed. There are a few incongruities, such as the porter (Frank Erwin) appearing on the rear platform during what is supposed to be night singing a solo bareheaded, although the wheels of the train betoken winter, being clogged with snow. The conductor (George C. Taylor) in the opening has the best lines, and makes the most of them. Miss Allen works very hard, sufficiently so to deserve success, which may be hers if the dialogue is revised and made more smart. The novelty of the setting should then carry it. As it is now constituted. the fault lies with Cressy for its lukewarm reception, he having stopped after the train idea was worked out. Miss Allen might with approval cut short the long meal order. That is very, very old. The audience took to the playlet only moderately. Many changes must be made before it becomes the hit it should be. Sime.

Ryan and Richfield.

"Mag Haggerty's Reception."

Twenty-third Street.

Back to the East come Thomas J. Ryan and Mary Richfield. Vaudeville patrons may utter a fervent "Thank Heaven," for with Tom Ryan on the stage once again may be seen the real Celt, as he was, is and ever will be in the type portrayed by Ryan in "Mag Haggerty's Reception," the latest comedy sketch provided for the "Mag Haggerty" series by Will M. Cressy. It is a continuation of the two others, Maggie having married Mister Obri-an and father purchased an automobile. "Mag" is to give a reception in the evening, and "father" receives instructions about the ways of society in order that he shall make no "bad breaks." Firstly, the daughter insists upon teaching the "old man" the rudiments of an elementary education by illustrating on a blackboard the letters of the alphabet. Father says "A" is a snowplow; "Y" a hod, and so on, the lesson winding up with a dance by Ryan wherein he displays the evident fact that had he not taken the Hibernian character as his forte he would have stood near the top of clog dancers. The sketch itself is not as bright in dialogue or as active as the others in which both these players have been seen, but Miss Richfield has a part in it allowing her opportunities of quiet and effective "feeding" seldom equaled by either sex. There is nothing to be said about Ryan. He can remain perfectly quiet in his character, and you are bound to enjoy him. No legitimate manager could err in placing this genuine comedian under contract. In a pure Irish comedy, with Ryan and Richfield as the stars, "there would be nothing to

George Fuller Golden. Monologue. Twenty-third Street.

After a rest in the Adirondacks George Fuller Golden has returned to deliver his witticisms in vaudeville. Proctor's Twenty-third Street Theatre receives the honor of Mr. Golden's reappearance, and on Monday afternoon the audience seemed to be thoroughly aware that George had been away. The hand-clapping continued for several seconds before Golden could commence his monologue, which is the same previously heard, but was well liked. The only change in the talk is a slight allusion to the White House festivities, which no well regulated single talker ean afford to overlook without suffering a loss to his reputation as a wit. The house always warms up to Golden. He will be much in demand.

Leon Morris.

Trained Animals.

Keith's.

Returning from England, Leon Morris has to show a very different act from that he took over. In place of the straight exhibition of training concluding with the wrestling ponies, he now offers a circus in miniature without the wrestling feature. The act opens with a drill by five ponies, followed by a riding babboon, not along the lines of the Grais monkey, but more on the rough rider style. A bear follows and forms a strong comedy feature. There is a small dog which does a back somersault while riding a pad pony, and a pack of leaping hounds, including two clean jumpers, whose work is a delight. The act is shown in a circus setting with a ring and matting and makes an important feature, though the loss of the wrestling ponies is sadly felt. Job Hedges went with the ponies and the comedy is supplied by a very English clown, who is amusing in spite of this. The act scored a hit and deserved it, for the training is clean cutand the show well put together.

Ascott, Eddie & Co.

Chicot.

Ascott, Eddie & Co.
"Things Will Happen."
Pastor's.

The title is no more an indication of the new offering than the act itself. Whatever sketch or turn the trio has previously appeared in could not have been much different, the main work being acrobatics, done in pantomime throughout, with the elder Ascott as a clown. He makes up very well, but is rather harsh in the stage management of the others. The finish is bad. The finale should be when the boy shoots through the safe. This boy ought to be more carefully handled or a serious accident may result. Miss Eddie has no great amount of labor laid out. She appears without corsets. It would improve her appearance to wear them. The act is not a big one, but would be useful to a bill appealing especially to children.

Alice and Henry Taylor, the sharpshooters, have been booked through Myers & Keller for the Coliseum in London, sailing from here March 27. Dave Lewis.
"Girl Act."
Alhambra.

Mr. Lewis may take umbrage at having his offering designated as a "girl act," but it is nevertheless, regardless of the extensive billing on the program which stated that it is an "Original Comedy Frolic" entitled "Working for Two." The program neglected to state which two had been "worked." So far, it has been Messrs. Proctor and Williams, the act having played Proctor's Albany house last week, coming to the Alhambra for the New York showing. Although Lewis first appeared in the piece as a Hebrew impersonator, he has changed to a "Dutch" character. The change naturally must have been for the better since he attempted it, but the question as to what he was in the other part is left wide open, for few poorer "Dutch comedians" have shown themselves on the local stage. When Mr. Lewis is singing, the audience is somewhat pacified. When he is doing anything else they are terrified. Seven girls are carried and only one of the lot knows how to wear her gown. The rest give the impression that their drawingroom training was acquired at an East Side dance hall. One change is made where all the women are made up to represent Lewis in his German character, which intensifies the agony. E. Spencer Lewis is a clubman, not a policeman, but undoubtedly he could play that equally as well. Lew Wagner, in blackface, giving his conception of an imitation of a colored janitor, sings a sentimental ballad. Mr. Wagner is amply sufficient in the cork alone, where he has little to do or say. The saving grace are two songs and a special drop used in the finale. The musical selection which earned for Lewis the only applause received is "Mother, Pin a Rose on Me," a topical sort of a selection with verses allowing latitude. Hazel Sanger, the leader of the girls, sang "'Cause I Like Yon," and had she a voice the song would have made a hit. Mr. Lewis should know that something more than "By Golly" frequently repeated is required to constitute a German dialect coinedian capable of pleasing, and his stage experience should have taught him that you cannot appear surrounded by the aggregation of females he has recruited from Heaven knows where and receive the adulation of the andience. The act consumes twenty-five minutes, appearing immediately before the intermission. The curtain descended once, the house desiring nothing more. Dave Lewis and his "girl act" is a failure in his present trip to Sime. vandeville

Kimball Brothers.
"Singers, Dancers, Comedians."
Pastor's.

It is quite a task to live up to a programme description of that sort. The Kimball brothers fail to do so, excepting the singing. With that they may possibly pass. As comedians they fail. It is one half the former quartette known as "The Newsboys," or something similar. These two have retained the opening of the originals and most of the talk, which is old and had enough to be dropped. In a small way they will do; in any other way they will not pass without great improvement.

Byers and Herman. Pantomime. Imperial.

An anti-climax spoils what otherwise would be a capital pantomime offering, running fourteen minutes. The curtain's rise shows a setting with a trick back of the usual pantomimic sort. A clown has trouble with animated pictures, until at last a picture of a skeleton drops from the wall and proves to be the second member of the team. There is the usual clowning with contortion diversions winding up with the chase through the scene traps. There is a dark change to a gaudy and badly painted scene of the transformation sort in which the clown does some bounding rope work, while the other, in a new costume, offers more contortioning. The second section of the offering is unimportant. It should be possible to offer the rope work in the middle of the act. even though the contortion member might not then be able to change his dress. Then with the trap chase for a rousing finish they would have an act that would possess appeal for others than the children, whom the work particularly interests. The tricks are well worked out, the

scenery does not stick and there are all

evidences of careful preparation of the

turn. The trouble at present is that the

good effect gained is lost through the

slow working of the second part. Other-

wise the act is good for almost any house.

Chicot.

Fred and Mae Waddell. Comedy Juggling. Pastor's.

There is too much comedy in this act. More juggling would serve to place them higher on a bill. The tough girl of Miss Waddell, while it gains laughs, is grossly overdrawn. If the girl can juggle clubs that department should be worked out. No success will be lad of the present combination.

Ethel Fuller & Co. "A Moral Suicide." Gotham. Brooklyn.

Miss Fuller, who has been devoting her time and talents to stock organizations up to this time, suggests in her first vandevide venture that she possesses signal ability as an emotional actress. She has been fortunate, too, in her selection of a vehicle. In "A Moral Suicide" she has a story of great dramatic value and unusual luman interest. She gets it across the footlights with its points clearly worked out and adequately presented in the short space of seventeen minutes.

It is unfortunate for Miss Fuller that she is compelled to make her debut in so remote a house as the Gotham, where the New York managers seldom penetrate.

The narrative of the sketch has to do with Violet Vane, an actress in love with Dick Lenox, an artist of aristocratic fanily. They have it all fixed for the wedding bells when enters Ethel Selby, a colorless young person who is engaged to Dick. She explains that Dick can never marry the actress and persuades Violet, a la Trilby, that her marriage to Dick "can never be." Violet gets the drift of the argument, and by way of discouraging Dick in his purpose of making her his wife, simulates a "morning after holdover" and tells him that she has been playing with him. At the close of the

scene Dick departs, presumably to wed the colorless young person.

Miss Fuller displays careful training and has a voice of pleasing quality. She rather suggests Mrs. Fiske in her methods.

Her support is inferior. Roland G. Eduards as the artist ran very much to padded shoulders and high tragedy of the sort that is usually found in melodrama of the Theodore Kremer sort, while Edith Eduards is herself as colorless as the part she plays.

Chicot.

McCREE TAKING NO CHANCES.

Junie McCree, who is to open at Proctor's Fifty-eighth Street Theatre March 12 in a reincarnation of "The Dope Fiend," which he first made known to Broadway on the New York roof some seasons ago, completed his company this week. It will include John P. Wade, formerly in vaudeville with Clay Clemment; Henriette Ross, formerly with the Frawley stock organization, and Zella Frank, a niece of Marie Dressler, who was the soubrette with the original McCree company.

MISS SEVILLE RECEIVES AN OFFER.

Lillian Seville, the English singing comedienne, who made quite a success upon her opening in New York some time since, has just received a consignment of new material from the other side and will soon be seen in a revised bunch of songs and comedy dances. She recently returned from South Africa and has received an offer from Hyman Brothers, who control a chain of houses in Johannesburg and other cities in that part of the globe, offering her a return engagement.

"FRED RAY & CO."

Juliet Wood, who has been for five years associated with Fred Ray, the team having been known as Wood and Ray, or Ray and Wood, has left, and Ella Collmer, fred the Proctor Fifth Avenue Theatre Stock Company, will replace her. This week has been spent in rehearsals, the first appearance of the new member will be at the Twenty-third street house next Monday in the same travesty, the billing hereafter reading "Fred Ray & Co."

For next season Mr. Ray has a new act in preparation, and will open September 3 at Syracuse. Another addition for that will be Louis Benton, who stands 6 feet 2 inches in height and weighs 102 pounds. Mr. Benton will essay the part of a Roman gladiator, in costume.

REMICK'S BAD MEMORY.

Will D. Cobb, the song writer, wagered with Jerome H. Remick last Summer that "Dear Old Georgia" would not sell 200,000 copies by January 1 last, the loser to pay for a suit of clothes.

Lately Mr. Cobb wrote Mr. Remick, jokingly reminding the Detroit man of his loss, and suggesting that an order for the clothes be returned.

Mr. Remick replied by saying that while he was extremely pleased to hear from Cobb, that he must correct the impression the "Wordwright" had of the wager. It was not that the song would not sell that number by January 1, but during the life of it

Cobb's answer to that was very brief. It read, "If that is the case, you may buy me the suit when we meet in hell."

NEW NAME FOR NEW YORK ROOF.

While no definite plans have been settled upon for the coming roof season at the New York Theatre, it has been decided that the name of Wistaria will be dropped, and another selected. For no two consecutive seasons thus far has the roof here been called the same. A straight vaudeville bill will be most likely given again, with some big feature, as attractive as the "Red Domino" proved to be last summer.

WILLIAMS INSISTED.

Rigo, the Hungarian violinist and former husband of Clara Ward, of Detroit, will open at the Alhambra, one of the Percy Williams theatres, on Monday.

Rigo arrived here during the week, and when Mr. Williams saw him, the Hungarian complained of a lacerated finger, stating he did not think he could play.

"Just direct then," said Mr. Williams.
"I no direct," replied Rigo. "My finger bad. If I play, it make me cry."

"If you don't play, it will make me cry," remarked Williams, and the joke sounded so good to both of them that Rigo assented at once.

WEBER & RUSH IN BINGHAMTON.

The old armory in Binghamton will be remodeled by Weber & Rush to resemble a theatre, upon which \$30,000 will be spent. The firm don't say that much; their figure is twenty. You may judge for yourselves, but Weber & Rush will be in Binghamton, even thought it doesn't cost them anything.

STRANGE.

The O'Meers Sisters played the New York Theatre about three weeks ago, displaying in the lobby a gilt frame, in which were laid medals and gold pieces. After the performance the frame could not be found. No particular person is suspected, but it is strange, as the value is about \$250.

BIG SALARY FOR THE "DOMINO."

Le Ronge Domino, "The Girl in the Red Mask," has been booked for two weeks at the International Theatre in Chicago, commencing March 5. The weekly salary will be \$1,800. This extraordinary price is rendered necessary by the amount spent by Luescher & Werba, the managers, for advertising.

One hundred and fifty stands have been shipped out to the Windy City, which will be billed like a circus, besides the special newspaper advertising, which will be paid for by Luescher & Werba.

Whether the act will continue further along the line of the Sullivan-Considine circuit depends to a certain extent upon the reception given at the International.

EVERYTHING BUNCHED.

Wilson and Shea, of the Knickerbocker Theatre building, announce that early in March they will put on a new musical, spectacular and electrical novelty at Hurtig & Seamon's with fourteen people and a quantity of new music that is calculated to make 'em pucker up their months and whistle in spite of themselves.

Florence Saunders, who was understudy to Mine. Schimann Heink, is to have the principal female role of the musical comedictia, which is in three scenes.

YOUNGSTOWN'S .NEW BURLESQUE THEATRE.

The new burlesque theatre in Youngstown, Ohio, opened last Monday under the auspices of the Columbia Amusement Company (Eastern Wheel).

Fred Irwin's Big Show is playing the first week there. Irwin's other burlesque emopany, The Majestics, opened the new Gayety at Baltimore a few weeks ago.

WILL ARCHER-DON'T SHOVE.

Will Archer will come in the continuous in a single turn opening on March 12. M. S. Bentham is attending to the details.

JEANETTE DUPRE, S. A.

Ten weeks is the time for which Jeanette Dupre has bound herself to Tom Miner as a "special attraction," to be placed by Mr. Miner with any of his road shows that needs the support of Miss Dupre's beneficial presence.

STELLA TRACEY.

"Johnny Jones" will lose Stella Tracey shortly, for M. S. Bentham has booked her for forty-eight weeks over the Orpheum, Keith and the other allied circuits. What Miss Tracey is to do has not been made public property, nor the date of the first appearance.

DAS PROGRAMM STILL INDIFFER-ENT.

The official organ of the International Artisten Loge, Das Programm, carries another page advertisement of one of the numerous copy acts of Rice and Prevost. This time it is "Rece and Privost," who bill themselves as "American Eccentrics in 'Humpsti-Bumsti'."

A LARGE ROYALTY CHECK.

Raymond Hubbell, the composer, received a check from Charles K. Harris, the music publisher, for about \$6,000 as his royalty to January 1.

GRACE TYSON'S BIRTHDAY.

Hal Davis and Inez Macauley, together with Will Powell, also of "Pals," were entertained recently at New Haven, Conn, where both companies were playing Poli's.

Miss Tyson had a birthday for the occasion, and received many presents, but Grace did not state her age, which was quite disappointing to the many who remembered her in a substantial manner, expecting that in appreciation the secret would be divulged.

MAYNE TO REMAIN.

It has been said that Frank Mayne, who is appearing in Owen Kildare's sketch called "The Tipster" would join the Joe Weber company, but Mr. Mayne takes exception to this and says he will continue in vandeville.

THE PULLMAN GIRLS.

A new act soon to be presented by Luescher & Werba will probably be entitled The Pullman Girls. The setting will be a Pullman sleeper, the whole side of which will be exposed to the audience, displaying the berths in various stages of undress. It will be staged by Gertrude Hoffman, and the music will be supplied by her husband, Max Hoffman.

Shows of the Week - - - By Sime

COLONIAL.

There's a bit cut out from "dear old Lumnon" this week at the Colonial in the person of Vesta Victoria (reviewed under New Acts), and the theatre holds also the premier monologist of this country, James Thornton. His style, method and talk are his own, and neither can be successfully imitated. Mr. Thornton has a new song and new patter. It's good. Thornton has been working steadily for seven weeks. It depends upon himself whether he shall work continuously as long as he wills.

Ed Latell is another monologist (of the musical sort) who is "hitting 'em" harder each season. Mr. Latell keeps up to date with the monologue end of the offering, even though he does not vary the musical part. He has a clever burlesque of Herbert Brooks, who precedes him this week, and Latell is no mean card-palmer himself. He could easily afford to drop the "bells." 'It gives a good finish, but he las placed himself too high to have to stoop to that any more.

Herbert Brooks, with his sleight-of-hand with cards and the trunk trick, has adopted the title of "Professor." The opening card stunt and the finishing trunk trick carry him through. His manipulation of the pasteboards is deft and puzzling. Cabaret's Dogs are acrobatic to a degree, but the jumping finale is a poor finish for a good animal act. The Picchiani family of acrobats do all their feats with the women wearing skirts, with pantalets underneath, discarding the cumbersome garments for the encore. The work would be much cleaner were they discarded at the commencement. In an acrobatic act the gowns worn are not an attraction, even though these foreigners have some costly ones and believe to the contrary. It also hurts the value, for it may be offensive to the fastidious to see the male-understander grasp the woman by the lower limbs, having to place his hands under the skirts to do so. With the bloomers nothing suggestive would be attached to the performance. With the skirts it is not polite or politic.

The Royal Hungarian Boys' Band made a hit. It may be assured of a hit wherever playing. The youth of the players would insure this without the patriotic finale. Gallagher and Barrett in their sidewalk sketch opened the bill. The cross-fire talk is rapid and well delivered. The burlesque could be improved upon by slower action, and the operatic finish might be dropped altogether. It is a dark spot on a fairly bright turn.

PASTOR'S.

"The Misercre" is the feature on the bill this week. Sung by two numbers, it was rejected by a third through the insistence of those with better sense.

Carr and Jordan are the first to inflict it. No act which depends upon its merits for success will use this selection, and while the team received some applause with a travesty it failed with the antiquated finish. There is a new woman in place of Miss Carr, and she wore a handsome dress with a flashing red wig, but even that does not excuse the "Il Trovatore" number.

Stanley and Wilson (Sarah L. Cogswell) were the others to make a duet of

the same song. Miss Cogswell has improved wonderfully in the past two weeks in her method and singing, but there is still further room and the first step should be another opening selection.

The hits on the bill were Sydney Deane and company in "Christmas on Blackwell's Island" and Clarice Vance. Whether it is that Miss Vance has been playing around New York too much recently or for some other reason, she is falling off in her singing. On Tuesday night it was through Mike Bernard at the piano that an encore was received. The first selection is too old a number for a singer of Miss Vance's capabilities to dally with anyway.

The Deane company have improved their singing sketch until it could easily immediately repeat over any circuit. The dialogue has been freshened up and George Rolland given the best lines. It is well, for he knows how to deliver them. The act is better than ever, which can seldom be said of any singing sketch as long in existence.

Dorsch and Russell pronounce 'cello as "sell-o." Even to kill a possible pun they should correct this. Also correct their brass playing to remain on the key. The setting for the musical act is well enough as far as it goes, but this is the act that wanted to play "The Miserere," and did play the sextette from "Lucia di Lammermoor." They have been out long enough to display more enterprise. That must be if the big time is to be gained.

Miaco and Idaline, in contortions and acrobatics, reverse the usual order of affairs. Here the man is holding back the woman, who is too good for him. He is stout for acrobatics, while the woman is an exceptionally good tumbler and contortionist.

Wm. La Belle has helped himself and position on the Pastor bill with comedy, juggling and hooprolling and needs to keep a-plodding.

The four Sullys are mainly supported through the children, while Earle and Bartlett, an Irish team, pleased the audience.

TWENTY-THIRD STREET.

The bill here this week is full of headliners, led by Ryan and Richfield, reviewed under New Acts, George Fuller Golden and Juanita Allen and company will also be found in that department.

Of the others, McMahon's Watermelon Minstrel Maids scored solidly, and Carter DeHaven and Flora Parker, in "A College Boy's Frolic," also made a bid for popular favor downtown, which they failed to receive.

There may be several faults found with the DeHaven-Parker sketch, the greatest of which seems to be that De Haven's head has swollen unmercifully since he was fortunate enough to have a short spasm of existence in the Weber-Fields playhouse. He is of the impression that he is now a real actor, and has his sweet little wife in a state of subjection that is pitiful to observe. His commands, sotto voce, while on the stage may be plainly heard back of the orchestra rail, and the whole act through De Haven's big headedness is little short of a downright failure.

"Pictures of Alice Roosevelt taken in Washington for F. F. Proctor" were an out and out fizzle, developing into an advertisement of the future features to be shown at the house. The title pictures could not be distinguished.

Hawthorne and Burt made one of the hits of the bill. This is a conversation and dance team, Burt being a Hebrew comedian, without depending upon a parody to win applause. He is a Hebrew comedian of good calibre, and his eccentric loose dancing has not been shown here before.

Radha is held over for the second week. Why no one seemed able to explain. The act carried several "cappers" to applaud, but it is a virtual "frost." A vaudeyille audience will not stand the alleged Hindoo dances, which are only muscular efforts. If anything is ever made of this act it must come from press work and through the semi-nudity of the woman.

The Millman trio on the tight wire bave an exciting and pretty offering. The daughter is an expert wire performer. running over the thread and otherwise behaving while in the air as though on terra firma. The man jumps over a table, and the act altogether has not been surpassed. The women are becomingly dressed, and the mother and daughter look more like sisters, which is a compliment to the mother.

The Florenz troupe in acrobatics closed the bill, while the Gleasons with Fred Holihan opened it.

CIRCLE.

A burlesque show without a pair of tights in sight is the record established by W. S. Clark's Jersey Lilies company at the Circle this week. Whether Mr. Clark himself, whose resting place is near the box office always, is aware of the innovation in the company is open to debate.

Why the crowd of females carried are termed "Lilies" is also left to the imagination of those present. There are one or two faded flowers in the bunch, besides two blondes wearing their wigs in different styles, and a brunette who becomes prominent from a pompadour extending the same distance in the air that her measurements below the waist line do in like ratio sideways.

This young woman is named Sadie Brooks. "She sings and dances" as George Weiss might announce on amateur night, but even he couldn't describe her proportions.

There are two lively girls in the show, Frances Claire and Rena Washburn. Both are handicapped through lack of voice, but Miss Claire atones in vivaciousness and is the bright particular star in both pieces, her ginger and agreeable stage presence lending to the performance that which would be lacking without her.

Among the men Guy Rawson leads in the afterpiece, but is overshadowed in the opening by Dan Gracey. The opening is called "A Disputed Check." Joe Raymond claims that he wrote it some time ago and played the piece with Hanley, Logan and Hanley under the title of "Two Jolly Companions." Dan Gracey claims the credit on the program, but as it is nothing to boast about both Messrs, Raymond

and Gracey should keep silent on the subject

The spot light throughout the performance is overmuch in evidence, displaying poor judgment in stage management. The light is badly handled and does not aid the effect. There are several changes of costumes, the girls appearing in the finale in those worn on their first entrance.

A fair olio is given and the Musical Bells gain applause through the chimes at the finish. The balance of the act could be much improved, and if the hand bells were taken out the absence would not be felt.

Ada B. Burnett, "America's original singer of coon songs" (on the program), sings, and the Three La Maze Brothers, a copy act of Rice and Prevost, have one good acrobat, and the clown is about the best of the many who have attempted the James Rice imitation.

"The Two Colonels" closes with France-Claire singing two numbers. She is so far ahead of the ordinary burlesquer that with a partner vandeville ought to be her field.

FRED WALTON IS READY.

Fred Walton is all ready for his opening date in vaudeville at Proctor's Twenty-third Street Theatre March 12, even to the selection of his whole company and the printing of the cast.

Arthur Weldl, who chaperoned the music for the original production of "Florodora" has been engaged to boss the orchestra in the houses where the Walton sketch plays, and will accompany the company during its tour.

"Cissie's Dream" is to be the title of the sketch, which carries nine people. The cast includes Eva Murdock, Henrietta Jenkins, Hattie Burdell, William Phinney, Louis G. Christy. William Ash, Henry Oke and Charlie Pine, and of course Fred Walton himself in the character of "The Toy Soldier."

These are by no means all the names the program shows. In addition there is a long list of the composers who have contributed numbers to the score. Among them are Greig, De Koven, Heller and Herbert.

The sketch will cost, so says Jack Levy, who is handling the enterprise, something in the neighborhood of \$5,000 before the curtain goes up on its American debut. This amount includes the costumes and setting of three scenes which the little musical comedy takes in the telling.

Mrs. Christina Hock, mother of Emil Hock, of Hock and Elton, died February 14 in Brooklyn. N. Y. Mrs. Hoch reached the good ripe age of 77 years. She was born in Baden, Germany, but lived the last twenty-five years of her life in America, beloved by her children and friends.

Leah Russell is scheduled to go away from here on a two months trip on the Kohl and Castle circuit beginning about March L.

Mr. and Mrs. Perkins Fisher have bought property at New London, Conn., and will settle there.

Shows of the Week - - - By Chicot

HAMMERSTEIN'S.

Everything was good at Hammerstein's Tuesday night. It was the occasion of the visit of the Mystic Shrine, and the house was decorated in their honor, the management making a real effort to show the guests that they were welcome. James J. Morton had a song that was clever in its allusions, and established himself in favor. His regular monologue was well received, though there are some sadly old jokes told. It is Morton's style, rather than his material, that gains him friends. The Empire City Quartette had to come back several times, and then they ran out of music and had to stop. Cooper's idea of parodying numbers from musical comedies instead of popular songs is a good one and well worked out, while the departure from the old comedy make-ups is a welcome relief. They have their act in very good shape. Leslie and Dailey did well, even with their encore, though there is a deal of room for improvement in this last. The sketch proper is good because of Leslie's vast vocabulary of slaug. Violet Dale imitated with varying degrees of correctness, the Templeton imitation being better than the average. This is one imitation in which most impersonators fail badly. With her it is one of her best. Mazuz and Mazett hand out the same old bunch of tricks, and the cleverness of the acrobatic work does not redeem the staleness of the comedy. Mr. Mazuz would do well to ent out his alleged funny business in which he pokes his finger in his partner's eye. It is not humorous; it is discusting. The Camille Trio offer their familiar bar work, and seem content to . get along with what they have. They should be able to do better than this with out using up a very great amount of brain matter. The Sunny South act was on its mettle the other night, and they worked with a vim. One of the women had to retire for repairs, and this added to the fun. The act is good of its sort, but it is a very familiar sort. The Five Romanos have an act that pleases largely because of the smallest girl, who is a very clever dancer. The others are but fair, but they leave a good impression and they score more strongly than their work deserves. Leo Nino played the violin in a dozen different ways, and there were some pictures of the Roosevelt wedding that were very bad.

HYDE & BEHMAN'S.

Nina Morris and her company head the bill at Hyde & Behman's thi- week in point of novelty, this being the first showing of the act at this house. The players made a fair impression, but the act lacks the essential element of smartness. Miss Morris's work is capital and takes her through a wide range of emotion, but Mr. Hoops too broadly burlesques at times and falls out of his character. The third member of the team is immature and ineffective. O'Brien and Buckley should change their billing. There are too many who remember the clever musical blackface act once presented under this title. The present combination is poor and O'Brien's work is too rough for a straight house. There is too much of the burlesque show atmosphere to his comedy. He needs to tone down. Francis Gerard

goes in more and more for strong man work. He has a splendid physical development and does some good tricks, but in mercy to the audiences he should rid himself of his assistant. The young man labors under the delusion that he is a comedian and pantomimist. He is neither, he is merely an insufferable nuisance. The Gerard act will not be good until the athlete acquires a helper who knows how to behave himself. Dudley and Cheslyn sing some songs only fairly well, but gain some applause, while Frank Bush tells some stories, one about a ride on a Third avenue cable car. It has been some time since they pulled the cars along on a bit of string on that thoroughfare. Bush appears to have had his talk manicured, for he is making few grammatical errors now. For this he deserves credit. Now he should seek to rid himself of some bad mannerisms intended to point his tales. His worst trick is putting his finger to his lips to enjoin silence when an audience does not laugh at a joke. This is wholly unnecessary. Reno and Richards are giving full measure now, for they have both the dwarf and the fat comedian. The act goes with the usual rush, and is the real hit of the bill. Ward and Curran are doing better than they did at Hurtig & Seamon's last week, and the Troupe Carmen show some capital wire work. It is away from others and its one fault is that with so many persons employed they cannot all work to advantage. The two women should discard their skirts. The motion pictures are the Roosevelt wedding fiasco.

KEITH'S.

Leon Morris heads the Keith bill this week and will be found under New Acts. Paul Conchas is another of the big hits and his splendid work in heavy juggling and cannon ball catching had the house very nearly standing on its feet. Nowhere has he scored more of a success. Mr. and Mrs. Gardner Crane offer a sketch, "A Yankee's Love for Dixie," in which the success is due more to the acting than to the playlet itself. The two stars play with a conviction and sincerity that redeem a wildly improbable story, Mr. Crane, in particular, playing the part of a military man in a manner to suggest West Point training. Mrs. Crane catches the right note in her portrayal of the southern girl and plays her scene in which she is disguised as her brother with a fine touch. The others, in the subsidiary parts, are all competent and the ensemble effect is very much above the average. It would be better did they cut ont the last incident of the finale, for they run past the climax in bringing back to the stage the soldiers and the small darky. This could better be used as a tableau encore and would not then spoil the picture. Herr Saona does a lot of impersonations of famous men. Some of them are not as bad as the others. Matthews and Ashley scored with their Chinatown idea and Harry Atkinson renewed his acquaintance with us. He was here first with the Albert Chevalier show, but that should not be held against him. His imitations of various orchestral instruments are more than ordinarily clever and they liked him very well down here. Mr. and Mrs. Mark Murphy (it's a great week for

couples here) ought to be satisfied with the applause that is coming their way, and the McGrath Brothers have some good banjo work, but spoil it by playing the Anvil Chorus and Miserere from "Il Trovatore." They play well enough to have passed this elementary stage in music. If they do not know good music they should pay some leader a few dollars to dig something up for them and not inflict these old chestnuts. Therese Dorgeval sang very nicely and wore a dress that made the women gasp. Mere man cannot describe it, but it was a really handsome affair. Texarkana and Walby burt good dancing with painful singing. The Edgertons have a familiar aerial act and Conlon and Hastings just get through with some of Frank Vincent's old prop jokes and some songs.

NOVELTY.

After many threats and promises, the Novelty opened with a rush on Monday afternoon. Apparently the old patrons had not forgotten the house, and were glad to see it open. There were horseshoes for Percy Williams and for Harry Leonhard, and there were laughs for most of the acts. The Williamsburg patrons went to laugh, and they were provided with plenty of material. The hit was Fred Karno's pantomime troupe, with the funny drunk and the weird music hall performance. They seem to be trimming expenses a little, and are doubling more than they did, but the act is about as laughable as ever, and it went with roars here. Besnah and Miller drew the first laughs with their singing specialty. This week they give an unannounced imitation of two persons with colds, also a man who would like to say impolite things to a bass drummer. The drummer needed the talking to worse than they needed the colds. Still it did not hurt the act much. They never were strong on the singing end; they are better with their dancing and the comedy; not because the comedy is good, but because the woman works so hard. Charlie Rossow did not get laughs for his Sousa imitation, because it is not good. They should put him back in skirts, even though it may be a little more trouble for the fat Rossow, who brings them on the stage, to dress him. Harry Lester made a hit here. They seemed to think that he was a real imitator, and they were auxious to have him know it. He is better than he was, but there is still room for improvement. Jacobs and his dogs were something new here, and scored accordingly, while Charles F. Semon could have had three or four more turns had he been willing to pay for them in more work. The Rossow Midgets were a hit, as usual, and the Lutz Brothers had some sharpshooting and other things that were good when it is taken into consideration that the man who does the greater part of the work has no arms. The assisting Lutz should rid himself of the delusion that he is a living picture or an animated bas-relief. He is not, and when he waves his arms and legs before he nestles upon the stage to hold a toothpick with a bit of cracker on the end for his brother to shoot at. he is merely foolish, not imposing. Every one stayed for the pictures, not a single

person leaving the theatre. They like them over here.

IMPERIAL.

Katie Barry heads the bill at the Imperial Theatre this week, giving the Brooklynites a second opportunity for viewing her work. She is still appearing in the sketch "Just One Joke," which is a misnomer, for not even that solitary joke is visible without the aid of a microscope. The reception accorded Miss Barry when she comes out to sing "Henry Brown," after the trouble is over, should convince her that the audience wishes her to sing. They do not care for her sketch, and she should take a sharp are to that song in which she imitates a phonograph. If Miss Barry could herself do this uncounted gold would not tempt her to a repetition of the offence. If she is going to stick to her sketch she should make up more to the character and should write a letter to George Wilson suggesting that bell hops do not wear diamond rings. The sketch is offensive in that it makes a cad of an army officer. Harrigan mixed monologue and juggling in a way that seemed to please, though his trick of roasting the audience when they are not prompt to applaud is not to be commended. He drew small applause through the act, but gained a real encore at the close. Applause here is cumulative. "The Little Black Man" seemed to be liked over here, though why he should be exhibited outside of a museum is a mystery. He does nothing to make him an actor in any sense of the word, and cleverness would be his only excuse. Will Rogers made as much of a hit with his personality as he did with his roping tricks. He has a breezy manner and the house grew friendly almost from the start. His rope work is decidedly clever and in itself would be a hit. Madge Fox (she has cut out the girls) took the place of Mile. Verera (guess why) and Prelle's talking dogs were on the bill after Monday. He was late in getting in from Chicago, and did not go on until Tuesday afternoon. The act pleased here better than usual, because it is virtually a new audience, and the idea was new to the patrons. Charles Kenna had an imitation of a shell game man that gave him an opportunity for doing almost anything he wanted, and beyond a few stale jokes he did very well indeed. The Peri Sisters open the show with some costume changes. Some of the time you could see the act, the rest of the time they had the spot light on it and you could only hear them.

JUGGLING MACBANS COMING BACK.

It will be April 1, '07, before the Juggling Macbans will return to their own country. At that time a new net will be shown, introducing tricks acquired since away, and the price of the act has increased in accordance. The salary per week when next appearing here, it is reported, will be \$700.

EXODUS OF FEMININITY.

Blanche Ring, Violet Dale and Edna Aug may all go to Europe to appear in the halls there, if they are so disposed. Offers have been received from European managers for their appearance.

ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be

Confine your letters to 150 words and write on one side of paper only.

Logansport, Ind.

Editor Variety:

Sir:-I have just read in your paper a letter signed Martin W. Fox, of Frankfort, Ind., relative to the statement that the managers of Ammons' Crystal Theatres intend giving him a birthday present. As a matter of fact I wish to state that no exact amount was asked of any one employee, as it was a personal matto give Mr. Ammons a birthday present. I also wish to state that on Christmas Day Mr. Ammons was considerate enough of his employees to send them all in each one of his houses a present, not forgetting any one from the manager to the property man. Hoping you will publish this, I remain a friend to Variety.

Tom Hardi. Manager of Crystal Theatre, Logansport, Ind.

Washington, D. C.

Editor Variety:

Sir: - As I am an ardent admirer of your publication and see the good it is doing among the professional people, would like to say that there are two brothers in business on Main street in Buffalo, and who work in with the stage manager at Shea's Theatre, try and rope in every performer playing there, succeeding with every six out of ten, charging about 100 per cent. more than any other reliable store would. In my travels over the Orpheum, Keith and Proctor circuits I noticed many a poor performer who was stung and many letters threatening the arrest of certain parties who were roped in by these fakers. Some one ought to bring suit against them for misrepresenting their goods. You will probably hear of such a suit in the near future. All I have to say is "Look Out for the Diamond Fakers," likewise the Stage Manager at Shea's Buffalo House. Also one more kick, the worst and toughest bunch behind any stage are at the Maryland Theatre, Baltimore, Md. Watch out for them. They are knockers. N. A. D.

Winnipeg, Feb. 18.

Editor Variety.

Sir: Will you kindly allow me, through your paper, to thank a number of people that I would have difficulty in reaching in any other way?

Recently I played an engagement in Winnipeg, where I was taken dangerously ill, threatened with pneumonia, and only by the aid of two doctors was I able to play out my engagement.

I want to take this opportunity to thank Mr. Kobold and Mr. Douglas, proprietors and managers of the theatre, also the artists on the bill, Fontinnelle and his manager, Mr. Webster, the De Muths, Adams and Edwards, De Mora and Graceta, Beatty and Price and the Hermanns.

These people I had never seen before, but their kindness and sympathy could not have been equalled had they been my lifelong friends.

The stage manager, Mr. Leavey, and his boys did everything in their power to make things easy for me.

I appreciate the kindness of these strangers, who proved themselves friends, and I feel so grateful that I hope you will accord me space in your valuable paper to enable me to acquaint them with Harry Corson Clarke. the fact.

San Antonio, Tex., Feb. 15. Editor Variety.

Sir: I think a few lines in regard to the Interstate Amusement Company's new circuit would be of interest to a great many who anticipate playing or who already have this circuit booked. Most all make the jump to Hot Springs, Ark. (the opening week), from Chicago, and the fare is \$19 and \$3 for sleeper. The Hot Springs house is a very poor affair for a firstclass vaudeville house, being the old Opera House, with no alteration, and another drawback, it is an "upstairs" house. Dallas is the next jump. They claim when they book you your fares will be \$5 per jump, but now they take \$6.50 per jump. Dallas has a new theatre and is doing great business. Houston is next, and this is about as bad as Hot Springs, and no business. I think this place would be a winner if they would build a new theatre. San Antonio is next, and you open here Sunday afternoon, making the jump from Houston. You leave after the show, and that means a sleeper-\$2. San Antonio is an old opera house; no business except on Sunday night. The weather down here is delightful and it is a fine engagement. Next week we go to Fort Worth. This is the last week, making five altogether. My contract calls for seven, but five is all you get. The house at Waco has closed, and Little Rock, Ark., will not open this season. With a few exceptions we have had a very good engage-Fred. E. Austin,

Editor Variety.

Sir: In your issue of February 17 I notice an article by Mr. William Cahill regarding the authorship of the song, "Since Father Went to Work."

Being the author and composer of several song successes myself, some people might have taken it for granted that it was one of my own original compositions, but in introducing the above named song I always mention Mr. Cahill as being the author of same.

I also beg to state that I am one of the few who claim the authorship of nothing but original compositions.

Charles B. Lawlor.

The Tossing Austins.

En Route, Feb. 13, 1906.

Editor Variety.

Dear Sir: In your issue of February 3 I read your Seattle correspondent's letter. Am sorry to say that Gee Gee Barry must have been slightly muddled, as his correspondence reads as follows: "Orpheum Theatre-Trixeda and Robinson, change artists, good; Auer and DeOnzo, rag picture acrobats, fair; Carlston Ostrander, mandolinist; Elane Forrest, vocalist; James Dunn, mimic; W. H. Stetson, singer, and Orpheumscope." The fact of the matter is, I don't believe Gee Gee witnessed the show, as neither James Dunn nor Trixeda and Robinson were on the bill. C. S. Auer.

NOTES FROM LONDON.

The Tivoli was packed the night I dropped in. An unusually good programme was presented. Arthur Roberts and company, in a sketch entitled "The Importance of Being Another Man's Wife," scored heavily; Gus Elen, Vesta Victoria and Little Tich, all received vociferous encores. Burt Shepheard, described as an American Raconteur, provided several acceptable items.

The Euston Empire is doing big business. Two houses a night. Charles Fanning, an Australian performer, has an individuality of his own, and he received an enthusiastic reception. Little Tich and Joe Elvin and company are performing here with their usual success.

At the Islington Empire Harry Ford is the bright particular star, and brings the house down nightly with his quaint and witty songs, sung in his own inimitable style. Doing great business. Two houses a night.

There are various good "turns" at the Oxford, and people are flocking to hear Mlle. Eugenie Fougere, the charming Parisian, whose songs have delighted audiences abroad. Morris Cronin, a pantomime juggler, has been exclusively engaged. His mysterious performances must be seen to be believed. Another interesting item on the evening's programme is a dialogue entitled "A Yacht for Sale," in which Alice Yorks takes the leading part. Joe Elvin, in a new sketch entitled "Obedient Billy," is distinctly funny, whilst Vesta Victoria, Alec Hurley, Lockhart's Elephants and Stave, the Indian electrical comedy artist, are all amongst other items, which help to constitute an excellent night's entertainment.

Collins' is one of the favorite halls in the north of London, and its coziness and comfort make it a very popular place of resort. Fred Earle has come to the front with a capital humorous song entitled "Sea Weed." Another interesting item was presented by Miss Helen Charles, an artist of undoubtedly good mimic powers, and withal possessing a sweet soprano voice. The whole programme was good and well worth the patronage accorded it.

Bert Edwards.

MOVED BY MOVING PICTURES.

(Special to Variety.) Denver, Col., Feb. 22.

It developed at the inquest on the body of the woman who committed suicide on the stage of the Crystal Theatre Monday that she was moved to the act by a motion picture subject which showed the suicide of a criminal as its climax. The woman had been in a bad mental state for some time, and was taken to the theatre in the hope that the entertainment would cheer her up. Instead, the showing of the pictures brought on acute suicidal mania and she stepped to the stage and shot herself.

Grace Cameron plays a return date at Hurtig & Seamon's April 2.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.) No. 2. New York, Feb. 24, 1906.

name of Mr. Harris' new song, "The Belle of the Ball," was of the Ball," was omitted through a ty-pographical error and the hundreds of letters received at this of-tice, asking for same, is really surprising.
By the looks of things
"The Belie of the
Baii" will duplicate,
as we said before, the or we saw before, the enormous success of "After the Bali." Those who have not written in for this song, don't fail to do so, as it will no doubt be the ballad hit of the year. the year. Dave Lewis and his Big

Vol. 1.

Comedy Act had to respond to six encores respond to six encores with his rendition of "Mother, Pin a Rose on Me," every night his past week at the Alhambra Theatre, and the applause after each verse was deafening. He also used in the act, a dainty, catchy little song, entitled "Cruse I Like You," which from all appearances will You," which from appearances w wiil become very popular. Miss Virginia Earl con-

tinues to use "The Tale of a Stroll," and there is no doubt but that it is the hit of that it is the ract. Artists looking for a great conversation song should not overlook this number.
Frank D. Bryan, with American overlook this number.
Frank D. Bryan, with
his Six American
Beauties, stiii continmes to meet with popuiar approval with his
rendition of his own
song, "It Makes Me
Think of Home song, "It Makes Me Think of Home, Sweet Home." In Bos-ton the past week, at Keith's Theatre, the audience rose and cheered at the way the

song is sung. The Belle of the Bail" was survey and the seven tres in New York City last Sunday night, and beautifully illustrated in connection with Shepard's Moving Picture Entertainment. The sildes are the most beautiful that have ever been thrown upon a screen. ALTA YOLO, the phen o in e n al contralto, will introduce "The Ball" al will introduce "The Beile of the Ball" at Proctor's 23d St. st.

EVA MUDGE RETURNS.

Miss Eva Mudge, the rapid change artist, who has been out of vaudeville for a short time, owing to the birth of a daughter, is again in the ranks. She is booked on the Orpheum circuit and will start at the close of her present engagement. Miss Mudge has added a new selection to her act called "A Knight of the King's Highway." There is a song and a six minutes dialogue that affords her much opportunity for dramatic ability and is a valuable addition to her act.

BUSINESS BAD IN LONDON.

Most of the English music halls are stock company and the leading houses have been regarded as gilt edged investments. The recent report of the Moss Empires shows a dividend of but five per cent., which is just half of the lowest. dividend ever paid, while the five pound shares of the London Coliseum are down to two pounds ten shillings.

This last showing probably means that Oswald Stoll will have to abandon his a position as managing director and there is talk of the house being diverted to grand opera.

This is the house that was to have been the competitor of the London Hippodrome. Four shows a day were originally given, but after a while one of the matinees was cut down because of a lack of patronage at the early show. Things are looking bad in England largely because there is a movement on foot to cut prices that has sent many good acts to America and elsewhere.

The Barrasford house at Bristol, the Empire, closes March 31, leaving but six weeks of that tour.

A DOG NOVELTY.

On the 26th at the Hippodrome will open "The Dogs' Regiment," a foreign act. The animals march with military precision, and are expected to create considerable comment.

Campbell and Johnson, the comedy acrobats, have been offered European time.

FRANK MELVILLE INTERVIEWS

Tells About Summer Parks, Past and Present. Interestingly.

"Mr. Melville, Variety has requested an interview with you, and as you have been so busy, desires that you interview yourself during your leisure moments. Speaking as an interviewer, it would like to get your opinion of summer parks, the class of shows appropriate for theatres, and a brief outline of the park situation today as it appeals to you. What have you to say?"

"A feeling of modesty naturally prevents me from making any personal allusions, owing to my close relationship to the interviewer, but I will do the best that I can under the circumstances.

"The growth of vaudeville in summer parks has been the subject of much comment by those who have watched the situation during the past five years," says Mr. Melville. "Where vaudeville or other amusement attractions were in previous years the exception, they are now the rule at trolley parks throughout the country.

"In former years band attractions were considered to be the only drawing card that the street railway manager would consider, but the great advantage of vaudeville and kindred amusements over band concerts has been demonstrated in many places throughout the country. The comparative values of these two forms of attractions were demonstrated by my visits throughout the various parks in Pennsylvania and New York State three or four years ago.

"The superintendent of a well-known street railway company in Pennsylvania, being approached with the proposition of a vaudeville theatre installed in his park. said that he had used bands for many years with good results. On being asked in what way he got his revenue from band concerts, he said: 'There is only one way to get revenue that I know of, and that is through the income derived by traffic on our street railways.' I asked him if he would feel interested in a proposition whereby the amusement attractions could be made self-sustaining, and that the money derived from car fares would be net profit, aside from the operating expense of the road. He said if I could show him a proposition whereby he could do this he would be decidedly interested, and, moreover, would most likely accept the same. I advised him to build a theatre, which he subsequently did, and the showing of the first season demonstrated that the shows were self-sustaining, and his road carried 50 per cent. more people, and had saved several thousand dollars throughout the season in attractions. The admission charge of ten cents to the theatre paid for the shows, whereby in the past his attractions had been a source of expense only, no income being derived from the park itself.

"Many of the parks to-day throughout the country charge an admission of ten cents, and in the up-to-date amusement park there are fifty other sources of revenue; if the ten-cent admission charge can be made the profit, and the income derived within the enclosure pay the expense of the park, the proposition is without doubt a very good one. In many instances the past season this has been done.

SUMMER PARKS

"While opera companies, musical comedies, minstrel shows, etc., are used extensively in park theatres, vaudeville is still, generally speaking, the most popular. The class of vaudeville appropriate is not exactly the same as played in the vaudeville theatres-society sketches and kindred acts being in very little demand. Comedy and action are the bywords of choosing the proper class of acts for summer parks. This does not mean horse-play. Good, refined comedy combined with lively situations are what the people want; it is needless to say that vulgarity is as unwelcome in summer parks as it is anywhere else. The days of filth and suggestiveness have gone by, and the same show that caters to women and children appeals to men also. It is remarkable in this connection how this sort of thing has died out within the past few years; the true artist does not resort to material that is in any way off color. Acrobatic acts, musical acts, animal acts and good singing and dancing are given the preference in the summer park; monologue and talking acts are undesirable excepting in a few places. Some of the modern parks do not have theatres, but stick to outdoor attractions, depending on their admission receipts for their revenue.

"There has been a surprising quantity of European acts used within the past summer as free outdoor features. The cost of these acts in some instances would have caused many of the large vaudeville theatres to hesitate before engaging an equal number of expensive performers on the same bill.

"Speaking of bands, while they are in many instances good attractions they do not in any case take the place of a vaudeville performance, and as a usual thing appeal to a different class of people. In view of the fact of predictions of the decline of vaudeville several years ago, it is surprising to note that the number of vaudeville houses in parks and out of them is increasing at the rate of over thirty per cent. each year. The growth of the summer park has done much toward the advancement of vaudeville, and has given steady employment to the artist who in years gone by was 'resting' in the good old summer time.

"Frank Melville."

T. A. Morris, the inventor of the spectacular electrical displays at the Beach Amusement Company's Park, The Jungle, which opens May 26, contemplates going to Europe next year to install the apparatus in a mammoth amusement resort now being built in Sheppard's Bush, England, by Imre Kiralfy, who, it is said, has invested \$3,000,000 in the venture, with several more millions to back it. A well known New York showman will invest \$180,000 in a feature production when the buildings are completedin about two years. Manager H. E. Rice of the Beach Amusement Company is authority for the statement that The Jungle is nearing completion, and will surprise the public when it opens May 26.

Talbot. Tate & McConnell's big spectacle of "Fighting the Flames," which will tour the principal cities of the country during the coming summer season, is fast approaching completion. The scenery, more than a ordinary city block in length, is being built in the Coliseum in St.

Louis. Over a hundred artisans and scenic experts are engaged day and night getting things in shape for the opening, which has been set for the last week in April. As yet the route has not been given out owing to the many counter attractions in the field this season. A half dozen promoters are on the road arranging time, which has already extended into next October. There will be presented at least forty vaudeville and circus acts in conjunction with the spectacle. The train and parade equipment is superb.

Louis Abe Abdul De Balistrier will be the principal trainer during the coming tenting season with the Col. Mundy carnival company, which is wintering at the Zoo in St. Louis. The former has been putting in most of his time during the past three months training lions, bears, dogs, pumas, jaguars, leopards and tigers to work amicably in a big act that will be seen next season in vaudeville, opening in November after the close of Col. Mundy's road tour. Major Crawford has a very good exhibition in which he presents eight big Nubian lions; Capt. Kicardo has an act in which pigs; bears, monkeys and lions perform edifying tricks together; Millie von Gordon has taught her lioness, Diana, to ride a horse and perform other marvelous stunts.

The contractors for Wonderland, the big amusement park being constructed at Revere Beach, say they are having considerable difficulty in securing competent workmen to rush the building of the park to completion. The firm, Shea & Moore, is employing union men and paying the full union wages. It has now on its payrolls about 700 men, but E. L. Shea, who is directing the work, says there is need of the services of many more laborers and skilled mechanics. An idea of the immensity of the task of building the park may be obtained from the enormous quantity of material being used. More than 1,000,000 feet of lumber has been shipped for the park and thousands of bricks and tons of iron and steel.

Col. Harrington, of Rocky Point, at Pawtucket, a summer park near Providence, has got a lease on Talequega Park and will run that this summer, making a lot of improvements there, and the street railway will make frequent trips.

The circuit of Southern parks directed by George Homans will have vaudeville bills for the coming summer which may stand comparison with the usual bills found in town during the season. Seven companies will be started from New York playing over the route. The smallest salary list will be \$1,500. As the theatres in Mr. Homans' parks charge seventy-five cents and one dollar admission, this expense is permissible.

Arthur Pryor is arranging for a big season with his great band. He will open the park season in Chicago May 26, where he will remain three weeks and then goes to Willow Grove Park, Philadelphia, opening June 17. Asbury Park follows, July 8, and then Indianapolis, Pittsburg, Dallas, Texas, and other dates to follow. He claims the band will be larger and better than ever, a number of new soloists being odded, while the programme to be given will surpass any he has ever offered to the public. Pryor predicts a great season.

Manning and Armstrong have bought the "Fire and Flames" feature in Wonderland at Revere Beach, for which the park people are spending, it is said, \$40,000, and people have been engaged for the spectacle. It will open on Decoration Day and run in the Massachusetts park for 105 days. After that it will go on the road, playing week stands. Fifteen cars will be used to transport the show.

Mrs. F. P. Sargent, better known to the profession as Virginia Knapp, who was at Dreamland last year and the year before, has secured the palmistry concession for Wonderland.

Belle Isle, the Detroit amusement park, is just now torn up in the process of reconstruction. The original ground plan of the park is undergoing great changes. It is being extended 423 feet into the water and a number of new features added. Among these are an electrical tower, a pavilion and roof garden in which a vaude-ville performance will be given, the "Down and out" novelty, and a new amusement place to be known as "The-House-That-Jack-Built."

VARIETY THEATRES OF GREATER NEW YORK

PROCTOR'S 23D STREET, West 23d St	Vaudeville	 2:15 and	1 8:15 P. M.
	BROOKLYN.		
AMPHION, Bedford Ave	Vaudeville	 2:15 and	1 8:15 P. M.
ALCAZAR, Washington St	Burlesque	 2 and 8	P. M.
GAIETY, Broadway	Burlesque	 2 and 8	P. M.
GOTHAM, East New York	Vaudeville	 2 and 8	P. M.
HYDE & BEHMAN, Adams St	Vaudeville	 2 and 8	P. M.
IMPERIAL, Fulton St	Vaudeville	 2 and 8	P. M.
KEENEY'S, upper Fulton St	Vaudeville	 2:15 and	1 8:15 P. M.
NASSAU, Willoughby St	Burlesque	 2 and 8	P. M.
NOVELTY, Driggs Ave	Vaudeville	 2 and 8	P. M.
ORPHEUM, Fulton St	Vaudeville	 2:15 and	1 8:15 P. M.
STAR, Jay St	Burlesque	 2 and 8	P. M.
UNIQUE, Grand St	Burlesque	 2 and 8	P. M.

VARIETY 12

CORRESPONDENCE

"BOHEMIANS" IN 'FRISCO.

At last we are in the candy town. We are here with bells on. Tom Miner's Bohemians has set them going, and we never played to a more appreciative audience. It is the old story, you hand them the goods and they will buy, when they buy they are satisfied.

It kind of hurts our dear little Broadway hearts to read in the papers that New Yorkers are suffering with the bitter cold. You suffer with cold bitters here, and other things. Working here seems a pleasure. Many of the streets look Ilac good old Broadway, and that's when you in voluntarily burst into "Give My Regards to Broadway."

seems a pleasure. Many of the streets look like good old Broadway, and that's when you in voluntarily burst into "Give My Regards to Broadway."

The "Bohemians" are looking the town over and miseling nothing. We had a trolley party to the Cliff House and to the Golden Gate. The seenery is magnificent. It makes you think of the comme and mother,

"Frisking in Frisco" is what we have been doing, and I have seen enough of life here to write a two-set musical farce under this title for production next season. Andy Gardner and ida Nicolal were so impressed by the sights that Andy coughed up \$27 for a camera, and you can find him working overtime to take away soming out in the more so impressed by the sights that Andy coughed up \$27 for a camera, and you can find him working overtime to take away soming out in pressions of the "big city." Will H. Ward likes the scenery, but likes the horsea better and has hit them up a little bit. Ambark Ali, of Ali, Hunter and Ali, is doing somersaults and flip-dapa trying to see everything in town. As for Barney Gerard, the manager, he has been looking for talent for next season and has signed up some wonders which will be seen in the various Miner shows next season. The La Tour Sisters, the biggest favorites that ever played 'Frisco, Join the "big scream" show. The girls have just closed an engagement here of one year, which was only terminated after being signed by Mr. Gerard. Barney has arranged to write and produce a musical estrawsganza here next season, and ali in all, his visit here will prove a profitable one for him.

We are now bound for home, and Tom Mine. "Lacky Tom," is alughing up his sleeve, counting the days before he sees his pet organization. I am so sorty to leave this beautiful burg that it might be nailed in the attempt. Here goes: "Frisco, oh Frisco, how I hate to leave you, Frisco, oh Frisco, how I hate to leave you, Frisco, oh Frisco, how I hate to leave you, Frisco, oh Frisco, will the parting givee you? That brings to me memories of dear Broadway. So farew

CHICAGO, ILL.

CHICAGO, ILL.

MAJESTIC (John M. Draper, ngr. for Kohl & Castle).—The Agoust Family of comedy jugglers made their first appearance in the city since their engagement at J. J. Murdock's Masonic Temple Roof a few years ago. Their juggling act in the dining room is about the same, with a few additional accessories in the table utensil line. The juggling made a bit, but the act needs better dressing. The hit of the bill was made by Wilfred Clarke, assisted by Misa Theo Carew, and two other capable actors in Mr. Clarke's own comedy, "What Will Happen Next," which is remarkable for its quick action, clever dialogue and amusing situations. Edna Aug gave her imitations and sang a number of songs that received much applause. Miss Aug is a clever entertainer. Press Eldridge has a budget of some of the best storles heard at the, local theatres. Thorne and Carleton kept the audience in good humor for twenty minutes with their conversational sketch; Keno, Welch and Melrose, comedy acrobats, scored a big hit and were showered with applause. The Nelson-Barry troupe gave some remarkable acrobatic feats and William Davis and Company presented a sketch that pleased. Others who contributed were Worden and Gladdish, song illustrators; Luce and Luce, musical artists; Gladden and Lavine, singers and dencers; Warren Trio, singers and dancers; and George Trumbull, musician.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Cas-

and Lavine, singers and dancers; Warren Trio, singers and dancers; and George Trumbuli, musician.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle).—The bill does not contain a single act that has not appeared in the city recently. The Three Kloess Sisters head the list with their aerial acrobatic exhibition. The Navajo Giris presented the same diverting musical specialty seen at the laymarket and Majeatic, and scored a hit. Eva Westcott, who gave us "An Episode of Modern Life," at the Majestic four weeks ago, repeated her success. She is a talented and versatile artist and her acting in the "one part" play interesting. The Esmeralda Sisters and their two girl assistants came over from the Haymarket with their novelty dancing act, which was a hit. Tom Brown whistled and gave his imitations. Tourist Trio offered a number of good songs, and Pete Baker told his dialect stories. Will and Camilia Bohme entertained with a comedy sketch; Marion and Dean offered a good singing and dancing specialty; Chester, ventrioquist; Eddie Woods, parodist; Masziotta, musician; Frank Wilson, dancing comedian, and Hart Brothers, jugglers, were the others.

HAYMARKET (W. E. Freeman, mgr. for Kohl

dist; Masziotta, musician; Frank Wilson, dancing comedian, and Hart Brothers, juggiers, were the others.

HAYMARKET (W. E. Freuman, mgr. for Kohl & Castie).—Rose Coghian and Company presented a dramatic sketch, "The Ace of Trumps," which proved a success, The sketch was seen at the Majestic two weeks ago. Fanny Rice and her dancing doils scored a big hit. The Four Boises, in their casting acrobatic act, dieplayed considerable skill. Laura Burt and Company presented the same pleasing sketch seen here two weeks ago. World's Comedy Four offered some good singing and dancing. Clifford and Burke are clever singers and dancers. Fredo and Dare again offered their musical act, and Hammond and Forrester pleased with their singing and dancing. Other good acts were offered by Claude Bant, wire artist; Andrews and Fleid, in a German comedy sketch; Kippy, juggler; difford Sisters, singers and dancers, Corelli Trio, acrobats.

INTERNATIOAL (W. S. Cleveland, mgr.).—

With Mr. Cleveland as executive head of the house we may expect the best acts obtainable. Formerly the house was obliged to book Independently and pick up acts whenever one was idle or laying off. Now the Sullivan-Considine Company will send the best artists on their circuit. The bill this week is a good one and hedudes Rapoll, European juggler; Gillette Slisters, singera and dancers; Tracy and Brooks, dancers; Fisher and Johnson, comedy cyclists; Great Zara Company, in character changes; Charles and Minnle Burroughs, wocalists; May Melbane, Hebrew impersonations, and Woods and Woods, novelty dancers. Two shows a day Instead of three will prevail.

SID. J. EUSON'S (Sid. J. Euson, mgr.).—The Stock Company presented two burlesquees, "A Parisian Solree" and "Life in Salt Lake," the latter a satire on polygamy. Both pieces were staged and costumed in an attractive manner, and the principals, Chris Lane, Carl Anderson, Gracic and Reynolds, James Thompson, Carrie Seltz and Camille Kenyon had good parts. The work of the chorus was excellent.

TROCADERO (I. M. Weingarten, mgr.).—The European Sensation Company presented two burlesquees, "Schultze's Hotel" and "A Souvenir," which introduced some clever comedians and a weil trained chorus. The ollo was good.

NOTES.—An error in telegraphing the change in management at the Trocadero gave the name "Weinberger" instead of Weingarten. Mr. Weingarten has been stage manager at the burlesque house for a number of years, and a better selection for the post of manager could not have been made. Chas. Heclow, who was a member of Enson's burlesque company since the house opened, was succeeded by J. C. Hart, who recently closed with Miner's Metrymakers. Mr. Heclow will go in vandeville with a monologue and singing and dancing specialty. He will play the Sullivan-Considine houses and opens at the International next month. Eva Tanguay filed sult in this city against the Burlington Raliroad Company because a brakeman disagreed with her. She wants sludy. Occome and she opened a window. A

PHILADELPHIA.

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—Three of the headline acts furnished the new features in this week's bill. The honors met be awarded to Anguste von Blene. Joseph Hart and Carrie De Mar presented for the first time "The Other Fellow." There is nothing to the sketch, and it was not helped any by the rendering of two or three of their old songs. It was their first appearance here in vaudeville for several years. The Kit Banzai Troupe of Japanese tumblers, foot jugglers and perch balancers were new and scored a deserved hit. Joe Flyim, with the same old hat and coat and a bundle of fresh "junk" mixed with a little of the old "want ad" stuff, scored the biggest laugh on the bill. The Glinscrettis, a sextette of clever acrobats, won liberal appliance for their novel feats in single, double and triple top mounting. Paul Nicholson and Miss Norton repeated "The Ladles' Tailor," a sketch which offers many more opportunities than are taken advantage of by this pair, but they pleased immensely with their efforts. Nicholson gave clever imitations of James J. Corbett and the late Dan Daly. The Martin Brothers could be excused as fair xylophone players were it not for their ortending a iong suffering public with the William Tell overture, which seems to be a mania with xylophonists and banjoists. They are only fair players, but popular airs, which are about their limit, would help them through. Wormwood's monkeys and dogs proved a delight for the little folks and interesting to the grown-ups. Theris too much work with the wagons. Boyd Coleman and company introduced a "child phenom" and lasted but one performance. There was nothing to the act worthy of comment. Barton, a local magician, filled in the gap, opening on Tuesday with George W. Monroe, who was brought over to fill out the bill. Monroe's specialty was one francis and liarry Edson and his dog, with the usual pictures, completed the programme.

TROCADERIO (Fred Willson, mgr.—The Tiger Lilies made their first appearance of the season in full bloom, with a g

Trocadero earlier in the season. Amelia Bartolette, Grace Patton, the Exposition Four, M. J. and Alma Kelly. Brown and Robinson and Strouse and Young appeared in the oilo. Business satisfactory.

LYCEUM (J. G. Jermon, mgr.).—Brinn, the heavyweight juggier, continued as the star feature of the bill given by the Trocadero Buriesquers, and big business was reported for the week. "The Hotel Astorbilt" and "The Misti Family" could both stand improvement. Boyce and Scanlon, Mackie and Walker, the Grahams and Mae Taylor appeared in the oilo.

BON TON (Lily Tyson, mgr.).—A "Pony Ballet" was the feature of the vandeville bill this week. Prof. Caffrey's 'trained asmals, 'Dennette Sisters, Auborn and Carlos, Ray Murray, George Hardcaste and Thonjsson and Pitts also appeared. The stock company put on "Uncle Tom's Cabin." NOTES.—Manager Fred Willison announces that at the close of the present season, which has been a highly successful one, the Trocadero will be almost entirely remodeled. The seating capacity will be increased 600, all the posts removed from the parquet and balcony, and other improvements made which will make this theatre one of the most complete in the circuit.——Alex Carr close. With the Täger Lilies this week, and Manager Drew will put on a new burlesque to close. He has signed Will F. Allen, formerly of Anderson and Allen, for the counedy part.—Clarence Wilbur will close with Scribner's Morning Glories on March 26 and come to Philadelphia to take up his contract with Nixon and Zimmerman.

KINKS.

PITTSBURG, PA.

PITTSBURG, PA.

THE GRAND (Harry Davis, mgr.).—The bill is excellent and may be said to possess three or four headilners, including Molile Ryan in Irish songs; Arthur Dunn and Marle Glazler, in a hilarious skit, "The Messenger Boy;" Willie Eksstein, the boy pianolst; The Wopert Trio, European acrobats; Elmer Tenley, monologist; Louise Montrose and her Auto Giris, Mildred Flora, with a novel wire act; Burton and Brooks, with a sketch, "Always in the Way;" Mullin and Corelia, acrobats; Johnny Johns, a blackface comedian new to this town; Mildred, Flora and Dora Peliettere, in songs and minlery; Delmore and One Peliettere, in songs and minlery; Delmore and Onelda, in a Japanese perch act; Dan Yealey, singer and dancer; Bernard Williams, in songs and magic, and new moving pictures. THE GAYBTY (Jas. W. Orr, mgr.).—The Gay Masqueraders present a fine bill this week. The opening and closing pieces are full of excellent comedy and dashing musical evolutions. The American Pony Ballet was well received. The Harrison Sisters nearly fizzled on account of one "sister" returning to sing, but the other pulled the act through by sheer hard work and received much applause. Berry and Berry had a musical turn full of broad comedy, which caught on well. Jemes and Lucia Cooper, in "Tangletalk," made good. Drako, with his seven performing bears, is a big attraction and lent a circus aspect to the show. Gourley, Sully and Gourley are funny and clever in acrobatic work, and the moving pictures were funny and exciting. THE ACADEMY (Harry W. Williams, Jr., mgr.).—Cliff W. Grant's Lendon Gayety Glira made their initial appearance here and pleased two big audlences. It is a reversion to the old signade their initial appearance here and pleased two big audlences. It is a reversion to the old signade their initial appearance here and pleased two C'Nell, a statuesque girl with a phenomenal contralto, sang songs which were heartily encored. The Vedinara pleased in a comely acrobatic turn-clara Adams pleased in a comely acrobatic turn-clara Ad

BOSTON.

PALACE (Chas. Walfon, pgr.).—An attraction new to the Palace Theatre, The Golden Crook Extravaganza Company, began a week's engagement Wonday and drew two crowled houses at the opening performances. A feature is the ballet spectacle, "The Four Seasons," which is something new on the burlesque stage. The Golden Crook grand march, with dashing Virginia Tyson as the captain of the Amazons, called forth enthusiastic applause from the audience. The straight vaudeville part of the entertainment introduces some clever performers.

HOWARD ATHENEUM (Carl Lothrop, mgr.).—The Old Howard offers this week, The Five Mowatts as headliners, and their club juggling is the greatest thing in its line. Seymour and Hill. "The Mix and the Mixer," is another great team, and a dozen other acts made a hit. The Howardscope has a series of lively moving pictures. The songfest called "Skidoo to Care," is a great ensemble. Big houses. The bill for next week will include the Webb-Romoia troupe, Nevton and Nicholson, Kline, Roosey and Kline, Otto Brothers, and others.

AUSTIN AND STONE'S (A. B. White, mgr.).—There are two human curlos at Austin and Stone's this week, Josephine Myrtle Corbin, the girl with four legs, and Zip, the famous and original "What is It?" The one-man band, Prof. Riley; Mazotti, who dislocates his bones and expands his body; Kitty Gray and Dan Gillette, in an exhibition of telepathy, are also in the curlo hall. The stage shows include Powell'a Minstrel Maids, the Alpha trio, Meirose and Graham, Archer and Cartelle, Helen Robinson and Charley Farrell. Liberia, with the body of a bog growing from his chest, will be seen for the first time in this country, at Austin and Stone's in about six weeks.

PARK SQUARE SKATING RINK (John Taylor, Mgr.).—Mammoth Park Square Rink is drawing crowds this week. The fancy skating by Professor

mgr.).—Mammoth Park Square Rink is drawing crowds this week. The fancy skating by Professor Charles I. Franks and the artistic evolutions of Baby Lillian made a great hit. A. POWERS.

ST. LOUIS, MO.

After a three weeks' siege of very coid weather, the Intensity of which kept amusement seekers indoors, this week opened with weather as mild as generally marks the month of May. The result was a boon to all the local theatres, and capacity audiences refigued. At the Gayety and Standard the house records were broken.—CO-

LUMBIA (Frank Tate, mgr.)—Edwin Stevens in his original comedicta, "A Night Out," was the headliner of this week's excellent bill. The Okabe Troupe of Japaniese artists and Elizabeth Murray were features that renewed former acquaintance and proved as popular as ever. Marvelous Frank and Bob, and their acrobatic do. Tip made quite a hit. The Misses Delmar introduced a few numbers in their vocal and instrumental offerings and made quite an impression. Brown, Harrison and Brown, Al Lawrence, Rachael Acton, Howley and Leslie, the Spiller-Pittana Trio, Millard Brothers, Miett's Trained Dogs and the Kinodrome pictures were all good in their presentations.—GAYETY (O. T. Crawford, mgr.).—Al Reeves' Big Beauty Show fully lived up to its title and was greeted with ovations never before accorded an extravaganza agregation. The patrons of the theatre, especially the old timers, seemed to realize that Al was one of the few left of the old school who for years have held a high place in the esteem of St. Louis amusement seekers. Reeves had to make a curtain speech on Sunday, after taking a dozen encores. T. Theodore Murphy acquitted himself with great credit in his delineation of a "Yid." The Nelson-Farnum Troupe of acrobats did a number of startling feats in lofty tumbling, besides good comedy work. The Savoy Quartette were an innovation, both in quality of tone and comedy enacted by Ed Convoy and Tom Fullan. The De Estelle Sisters, clever dancing dolls, syrated gracefully into the good graces of their auditors. Mureai, the stately brunette beauty whom the programme entities "The Empress of Song," sang some real Frenchy selections that caught on with avaidity. Others who met with favor were Almeda Fowier, Margle Hilton, Emmin Zeph, Amy Sinclair and Dora Bonco. The Chadwick trial was localized in the opening act.

The Alson-Farnum and Dora Bonco. The Chadwick trial was localized in the opening act.

The Medallion Trio, musical artists, are recruits to be organization, as are also the Misses Mayfield, Lanquay and Deve Medallon

CINCINNATI, OHIO.

CINCINNATI, OHIO.

CILUMBIA (M. C. Anderson, mgr.).—Week 18. The Sa Vans, in a comedy acrobatic act, hit. Mme. Avery Strakecch prima donna soprano, hit; Emil Hoch, Jane Eiton and company, in a farce entitled "M'ile Ricci,' Tair only. T. Nelson Downs, coin manipulator. Willy Zimmerman, in live portraits of celebrated composers, great hit. John W. Word and Mindeli Kingston, in a singing and dancing act. Macart's trained monkeys, hit. Charlie Case, monologist, great hit. Next week—M'le. Martha Florrine, Eddle Girard and Jessle Gardner, Gus Williams, Tilo Schjol Argenanti, The Avon Comedy Four, Foster and Foster, Charles Leonard Fletcher, The Three Westons. PEOPLE'S (James E, Hennessey, mgr.).—Carr'a Thoroughbreds. The University of the Avon Comedy Four, Foster and Foster, Charles Leonard Fletcher, The Three Westons. PEOPLE'S (James E, Hennessey, mgr.).—Carr'a Thoroughbreds. The Lossla, burlesque, "A Good Run for Your Money," caught the fancy of the audience and was a hit. The losling burlesque made a decided hit. Dan Riley. a Tunny Irish comedian, carried off the honors. In the ollo were Cuuning, jail breaker, as a special feature. His act is modeled after that of Houdin. May Orietta and Fred Tajor, in a singing act, hit. Mile. La Toska, contortionist, excellent. Washburn and Fignn, sister act, hit. Henry and Francis, sketch artists, good. Nibio and Riley have a singing and dancing turn that is the reai hit of the show. The Laurant Trio have a wonderful novelty specialty which was a big hit. Willie Weston, in songs and darcea, good. Next week—Broadway Galety Girls. STANDARD (Charles M. Arnold, mgr.).—Casino Girls, M. M. Thiese, manager. The entire show is a reai treat, and made a great hit. The burlesque "An Luwilling King," was immense. In the ollo were the Fern Comedy Four; Belle Gordon, Femile Champion Bag Manlpinitor; Hai Godfrey and company, in "A Very Bad Boy," Allen Cogan, dancer; a pony ballet made a great hit. Next week—The Gay Masqueraders. GRAND OPERA house. The Hisselm Tolland; "great performance. H. H

AUDITORIUM (Harry Katzes, mgr.).—A fair holiday bill for week of 19. Kitty Traney, in an elaborate equestrian act, made a big hit. Patrice, in a playlet, "Gloria," offered a bright act. The action was rapid and the act took well. Norcross, Biain and Le Marr, the minstrei men, are sadly in need of new material. Mr. and Mrs. John Allison were well liked in a Swedish sketch, "Why Minnie Yumped Her Yob." Walter C. Kelly was well received, Ziska and King, cemedy magiclans, good. Baker and Robinson, singers and dancers, poor. Pictures that leave a good impression. NOTE.—The Roe Comedy Company are featuring Carlotta, the woman who loops the loop on a bigce, at Lynn Theatre this week. She proves to be a big drawing card.

P. DAVID OHASE.

SAGINAW, MICH.

SAGINAW, MICH.

JEFFERS' (Sam S. Marks, mgr.).—This theatre reopened under the present menagement Sunday with matinee and evening performances which drew crowded houses. Eva Mudge, "The Military Maid," is decidedly the cleverest artist seen her for some time. Two sketches on the bill were the best ever. "Held for Ransom," by E. Frederick Hawley, Frances Haight and H. E. Rowe, and "The Race Tout's Dream," by Myles McCarthy

and Aida Wolcott, pleased the audiences. The Misuno Family of Japs, acrobats: Harry Howard, mlmle, and Cook and Stevens, the last named making a bit as a Chianana and coon team. Vitagraph pictures. NOTE.—Sam Marks has assumed the management of the Jeffers Theatre, laving bought out the interest controlled by the International Amusement Company, and will run it on his own responsibility. Charles Marks is the booking representative.

ATLANTA, GA.

ATLANTA, GA.

THE STAR J. B. Thompson, mgr.).—Opened week 19 with following bill to good house: True-heart and Golden, in the skit, "The New Pupil," clever; Peal Nellson, song specialist, fair; Mae Kenna, in coon songs, took well; Lew Golden and Joe Collins, in German dialect, above the average; Daisy Lowman, illustrated songs, has a pleasing voice; Raymond Sisters proved the hit of the bill, singing some very catchy songs and all three being graceful dancers. The Three Coles, in an electrical musical act, got their share of applause; the bill winding up with new pictures and a one-act musical barlesque, "Down on the Farm," by W. H. Trueheart and the entire company. NOTE.—Johnny and Emma Ray played to S. R. O. houses throughout the entire week at the Bijou, and proved warm favorites to local patrons.

KANSAS CITY, MO.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Week 18, Lewis McCord and company, in the familiar sketch. "The Night Before," as headliner. Business ruled satisfactory throughout the week. Al. Grant is a very acceptable monologist and is a go with the audience. Rice's dog, pony and monkey show is an average animal show. Watson and Morrisey, song and dance artists, do their work in a very energetic manner. Peral and Diamond are Spanish dancers and look the part. Joseph L. Newman sings parodies in a nervous manner, but will improve as he gets experience in the profession. Carliele and Baker, negro musicians, do excellently. CENTURY (Joseph Barrett, mgr.).—The Dreamand Burlesquers did good business week 18 and are entertaining. "At the Circus," their first part, is one of the funnlest burlettas seen at this house. The oilo includes Marle Stuart Dodd, who plays the violin; Lester, York and Quinn have good dancing act; Zeb and Johnson do entertaining stunts in their specialty; Psifrey and Barton have a good bleycle act; Lewis Fritzkow comes up to expectations as a singer; Yuma, the "Contorionist Turk," is fairly good. The closing burletta, "Through the Clouds," is a fitting finish. Week Feb. 25: The Alcarar Beauties. MAJESTIC (Fred Waldmann, mgr.).—The World Beaters are drawing cards at this theatre to good business week 18. Week 25: "Wine, Women and Song."

INDIANAPOLIS, IND.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.)...

—The bill of 19th has much merit. Goolmann's performing dogs, cats and doves are well trained and the exhibition is one that cannot fall to appeal, Animal acts are always popular in Indianapolis, Billy Gould and Valeska Suratt came in for the second honors of the programme. The team is new here, although Miss Suratt is en Indianapolis girl. Rédie Girard and Jessie Gardner are badly in need of a new act, but their "Dooley and the plamond" still makes the people laugh. Gus Williams, who has not been seen here in seyeral years, was very successful in his monologue, and Charles Leonard Fletcher also received a big share of the attention. The show was nicely rounded out by the Three Weston girls, a talented little tric; the Avon Comedy Four, in their noisy comedy work and good harmonizing, and the Tric Sciplo Argenanti, who had the opening place on the programme, a difficult position for their high-class singing act, in which they made good, nevertheless. Next week the Grand gets the Agoust Family as its headilne attraction. LOUIS WESLYN.

LAWRENCE, MASS.

LAWRENCE, MASS.

COLONIAL (H. Fred Lees, ngr.).—The bill this week includes Charmion, the perfect woman; Charles Roltare, magleian, clever; Nan Engleton and William L. Sheridan, in "How the Widow Was Won," very good; Byron and Langdon, in "The Dude Detective," particularly good; Carver and Pollard, dancing and singing, ordinary, and the Luigi Trio, Italian acrobats and balancers, good. The headliner is Edward Clark and his six winning widows. They fill the bill. Week 25, The Military Octette, the Girl with the Baton, Mosher, Houghton and Mosher, and Dixon and Holmes.

A. B. C.

TOPEKA, KAN.

NOVELTY (A. H. Hagan, mgr.).—The Seminary Girls, week 18, with strictly high grade vandeville. Business first class. CRAWFORD. (Crawford & Kane, mgrs.).—Week 18, Gilmore Stock Co. to capacity three times a day. This house is on the Suillvan-Considing circuit.

L. H. FRIEDMAN.

BATTLE CREEK, MICH.

BATTLE CREEK, MICH.
BiJOU (W. S. Butterfield, mgr.).—Caroline
Kelley, McCord and company in a comedy sketch
entitled "No Man for Dinner," great; De Accs.
sharpshooters, very good; Mrs. Florence Burnham.
Illustrated songs, local singer; E. B. Higgins,
llackface and monologist, good; Jack Brown and
Lillian & Wright, refined singers and dancers,
idense; Clinetoscope. Business good.
N. RITCHIE.

SAN ANTONIO, TEX.

MAJESTIC (E. H. Fitshugh, mgr.)—Week 11, Tegge and Daniel, German comedy, pleased; Tossing Austins, good act; Mme. Patee, ballad-lst; Harry and Kate Jackson in "A Day Off." kept the crowd laughing; Capt. Ricardo and his five lions had 'em scared. Illustrated songs and pictures fill the bill. Coming week 18, Mr. and

Mrs. Gene Hughes, Capt. Geo, Auger, the Glant, and his company; The Demones, Tom Rapley, concedian; Hardy Langdon, Manley and Sterling, new kinetograph pictures and illustrated songs. Notes.—San Antonio's new pleasure resort and summer theatre, costing over \$100,000, under the supervision of Sydney 11. Welss opens here April I. Billy Williams, the old time "minstrel man," is here for his health.

UTICA N. Y.

UTICA, N. Y.

ORPHEUM (E. L. Koneke, tes. mgr.).—The bill for week of Feb. 19 opens with a circus trapeze act by the Maginlys. Van and Alden present their musical sketch. "The New Bellboy." Hallen and Fuller appear in George M. Cohan's one-act comedy, "His Wife's Hero." Jack Norworth, the College Boy, is a bright young nan who has the faculty of saying bright things in a pleasing maner. Louise Dresser sings with excellent expression. A. O. Duncan, the ventfologulat comedian, is a pleasing attraction. The novelty of the bill is Karsey's Myrophone, which is something of a marvel mechanically. Kinetograph closes the show. AMERICAN (H. S. Hall, lessee and mgr.).—Making another effort to gain success, the American Theatre, formerly known as the Star, was opened to the public Monday evening. Musical Seeley appears in a movel act. Macio and Fox, a colored team, were well received. Raymond Merritt appeared in a monologue that was fair. Billy Carey, formerly of this city, and Kitty Healey, in their sketch "Sherlock Holmes, Jr.," well received. Helen Ogden pleased with her singing. Seymour's dog gave a good exhibition of canine intelligence. The opening bill net with approval.

SEATTLE, WASH.

SEATTLE (John Cort, mgr.).—Week Feb. 11, the Baltlmore Beautles opened to big business. Edna Davnport, coon shouter; Martini and Max-imilian, the World's Worst Wizards; Glenroy and Edna Davnport, coon shouter; Martini and Maximilian, the World's Worst Wilsards; Glenroy and Hughes, lag punching; Eddle Armstrong and Bertha Bertrand, the Zarro Trio. Next week, High School Girls. STAR (M. G. Winstock, High. School Girls. Start Girls. Start

NEW BEDFORD, MASS.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr.).—Good all-around show. Ned Nye and his Rollicking Girls are the feature, and the act is making a hit. Chassino presents an excellent shadowgraph exhibition; Trojah, "society in song," amusing; Cadieux, good bounding wire act; Alburtus and Millar, cornet playing and juggling, good; Madox and Melvin, entertaining burlesque dramatics; John F. Clark, songs and stories. Mr. Clark is not justified in reproving the audience for failure to warm to his jokes. New Vitagraph picture-Attendance good.

KNOT.

FOND DU LAC WIS.

FOND DU LAC, W18.

IDEA (M. F. Carpenter, mgr.).—Weck 13, Master Slater, song and dance; Warren and Howard, comedy sketch; Tops and Topsy, finmy; Bozanka and Radellff, good; the Three American M's made a hit; new pictures. Last part of the wees, Burgess, Daniel and Burgess in aerobatic stuns, Miss Adams, violinist; the McCarvers, song and dance. Kinodrome closes. M. F. C.

RACINE, WIS.

RACINE, WIS.

BiJOU (Wm. C. Tride, res. mgr.).—Bill week
12. Spragne and Mack, Irish comedians, went
good; Jay Paige, clay modeler, good act; Mr.
and Mrs. Kane in a comedy sketch, very good.
Harry De Marlo, frog and contortion work, very
good; Ben Turpin, "Happy Hooligan's Tronba
With a Table," fair; Ada Henry, sketch, "Capital
and Labor"; Geo. Wilson, colored singing and
dancing comedian, good; the Two Roops sketch.
"The New Scholar," was well liked; moving
pictures. Business good. Weck 19, Warren and
Howard, comedy sketch; Mr. and Mrs. Benton,
sketch artists; Nit Whirlwind, the Mohawk Chiet,
club juggling and hoop rolling; La Dent, comedy
juggling; Grieron Sisters, singing and dancing;
Jack O'Toole, monologist. WM. J. M'ILRATII.

FORT WAYNE, IND.

TEMPLE OF VAIDEVILLE (F. E. Stonder, lessee and mgr.). --Week 12, Rice and Edwards, acrobats; Wallace and Beech, contortionists; Fay. Coley and Fay. good in Southern melodies; Andy Rice, Hebrew comedian; Musical Godmans, not above the average; Mins Barbour, Illustrated songs. Kinetoscope closes. DE WITTE.

YORK, PA.

TARLOR (J. J. Pyle, mgr.).—Week 19, M and Mrs. Charles D. Haumbond head the bill a sketch entitled "Family Jars," which tak the house by storm; Wm. H. Van Dorn, "Hr Mysterlous Cruelbie," a deelded novelty: Har, B. Le Roy continues in illustrated songs, fait the Tankas, "Oriental novelties," good; Pittuf fair. Business good.

POTTSTOWN, PA.

GRAND OPERA HOUSE (Ed. Mozart, lessee, Louis II, Baker, mgr.).—Feb. 15-17, Banta Bros, and Von Dell, instrumentalists, present s day in camp, excellent; Fred and May Waddell, comedy

chib jugglers; Dawson and Bell, grotesque artists; Fox and Sommers, sketch, "The Rent Collector"; Grace Whitehouse and son, singing comedians Feb. 19-21, Baby Owens and company, the Geronos, nuclent statuary; the Coltons, comedy sketch; Hanney and Steel, dancing specialities; Eagle of the Light, Pastime on the Indian Reservation; Barlow and Nicholson, comedy sketch. "Every Little Bit Helps." Feb. 22-24, Charles Orrin Cowles and company in rural sketch, "Jonathan's Courtship"; Charles De Camo and his caulie mental marvel, Cora; Esmeraida, marvelous xylophone soloist, and six other acts.—AUDITORIUM FAMILY THEATRE (Amole & Kinney, mgrs.).—Week Feb. 12, lualness above the average. Week of Feb. 19, Wormwood's Bears, Dogs and Monkeys; Rice Family, capable violinists; Paul Stephens, one legged gynniast, George. Leh, Illustrated songs; Mr. and Mgs. Gorden. The Kinetograph closes the show. The bill this week is the strongest seen here for some tim.

KEOKUK, IA.

I.A SAILE (Dodge & Reeves, props.).—Week f 12, Ramsey Slaters, headliners. Business good, 9, the Musical Toys, headliners. Alton Robert-on, Keokuk hoy, scored a hit as bellad singer. "LITTLE CHIP."

FALL RIVER, MASS,

FALL RIVER, MASS.

SAVOY (Geoge Albert Haley, mgr.).—Week 19, the Military Octatte and the Girl with the liaton headed an excellent bill and their act was warmly welcomed. Lillian Shaw has the best act of the kind seen here this season, making a hit with her imitation of Katle Barry. Moeher, Houghton and Mosher, comedy bleyelists, are great. Coakley and McBride create laughter with their singing and dancing. Dixon and Homes pleased. Book and Corbley, fair. Gates and Nelson having been seen here several times before, poorly received. S. R. O. Coming, Della Fox and Redford and Winchester.—SHEEDY'S (C. E. Cook, mgr.).—Gus Edwards' Schoolboys and Schoolgris are the headliners this week and their act is a novelty. Herman Timberg, the smallest of the lot, is the hit of the act. Hathaway and Walton, who are popular here, made good. McCart sud Kearney Co. in "The Village Iceman"; the Carson Brothers, Geo. W. Day and Musleal Bennett are also on the bill. The show wound up with Les Renos French Pantomime company and the moving pictures.—BOSTON (Chas. Schlesinger, mgr.).—Nello Harttord and her Pink Burlesquers played a return engagement, and they seem to please. The olio consisted of Kohler and Madison, in a musical act; the Lowerys and Helen Jewell, winding up with the Bostonscope.

WATERBURY CONN.

WATERBURY, CONN.

WATERBURY, CONN.

THE JACQUES (W. J. Flitzpatrick, mgr.).—
The Three Kestons and the Italian Trio share the honors on this week's bill. Courte and Gliefte do some acrobatic acts. Godfrey and Henderson presented a sketch called "The Darling of the Gods," a mystifying affair which went well. Josephine Davis sang three songs acceptably. Violet Black in her familiar sketch, "The West Point Regulation," pleased. The De Hock Trio presented an acrobatic act, and the pictures closed the show. ARTHUR II. M'KECHNIE.

NEW ORLEANS, LA.

NEW ORLEANS, LA.

ORITHEUM (Martin Beck, gen, mgr.).—Abdul Kuder and Wives are the headliners, week 19. Inazardous Loop had them talking; Herbert's logs are back again; Kennedy and Rooney have "A Happy Medlum," with songs and dances; Mitchell and Cain cull themselves "The Frenchman and the Other Fellow"; Artie Hall is back with her coon shouting; La Gette is a European-symmas of ability; pictures close the show. Business is enormous, owing to the thousands of Carnival visitors in the city. Valerie Bergere and company top the bill for week 26.—GREEN-WALL (Henry Greenwall, mgr.)—Roble's Knick-criockers opened to capacity houses at both performances commencing 18. They offer the usual burlettas with an ollo, including Christy and Wells. Bob Manchester's Crackerjacks for week 25.—NOTES.—The curtain at both the Orpheum and Greenwall did not rise on Thursday night until the Momus parade had passed.

O. M. SAMUELS.

PORTSMOUTH, O.

ORPHEUM (Jas. F. Babln, mgr.).—Arthur O. May, blackface comedian, ldg hit; Frank Hall, musical act, fair; Mr. and Mrs. Archie Royer, comedy acrobats, hit; the Alpine Sisters, shadow-graphers, good; Will G. Williams, illustrated songs, and the pictures closed.

C. ROY WHISTMAN.

FRANKFORT, IND.

THE CRYSTAL (J. H. Ammons, mgr.).—Week of 19, Addison-Livingston and Mr. and Mrs. Nick Highes opened to fair business. Week 26, J. Y. Lewis, Washer Brothèrs, John Miller. MARTIN W. FOX.

WASHINGTON, D. C.

WASHINGTON, D. C.
CHASE'S (Miss W. W. De Witt, mgr.).—Only
a fair bill is offered this week. Clifton Crawford,
monologist, is the bit. Mr. and Mrs. Edward Esmonde, in a sketch, "in Alaska," an attractive
feature. The Eight Vassar Gills were well received. Pat Rooney and Marlon Bent Introduced
thely usual dancing and singlag novelties. May
Belfort, in a rendition of stories and songs, was
only fair. Charlotte Coate, Little Sunfower and
company opened the show. Spissell, Brother and
Mack, in an acrobatic number, pleased. Pictures
closed the show. Business fair. KERNAN'S (Engene—Kernan, mgr.).—The Parisian Belles are
here for the week. The company is John Grieves',
who was manager of the local Bijou several years
ago. He was tendered a royal reception Monday.

Sam J. Adams, another local favorite, was well received as principal comedian. The burlesques are good and the elle includes, The Two Suttons, Buras and Morris, i.a Belle Marie and the Mound City Quartet. As a special attraction the Three Horrmons appeared in a cycle exploition.

"THE MAN IN BLACK."

HOBOKEN, N. J.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—Week of 18th, Clayton White and Marle Stuart, in their one-net comedy, "Parls," a hit; H. W. Treden-nick and Tekla Farms, late of Schumann-Heink Opera Company, great; Steely, Doty and Cocumstical conteidians, falir; Dalsy Harcontt, English character comedienne, hit; Josselin Trio and Alright, Edsall and Forbes went well; Be Anos Eccentric Novelty, good; Johnson and Wells and Haby Helena gave satisfaction; kinetograph; business big. Next week—Riccalbona's Horses, Natitaines, Byer and Hermann, Kingsley and Lewis, Helen Relmer, The Gregsons, kinetograph.

FORT WORTH, TEXAS.

FORT WORTH, TEXAS.

MAJESTIC (Chas. R. Flsher, res. mgr.).—Week
12th. Constantly increasing thishess and entire
bill gave satisfaction. The Loretto Twins Trio, on
the triple horizontal bars, were given an ovation.
Le Maire and Le Maire, Hebrew parodies and impersonations, were well received. Russell and St.
Claire, in "The Choir Boy," pleased. Frances Folsom, singer, was well liked. The Great Powell,
magician, was entertsining. Francesa Redding
& Co., in "Her Friend from Texas," gave a good
& deetch. Illustrated songs and motion pictures.
Next week—Capt. Ricardo and his lions, the Tossing Austins, Harry and Kate Jackson, Tegge and
baniel, M'ile Pattee, Frozoni. Illustrated Songs,
Motion Pictures.

PROVIDENCE, R. I.

PROVIDENCE, R. I.

KEITH'S (Chas, Lovenberg, res, mgr.).—Houdini, the Handcuff King, heads the bill. Every seat and box was filled and S. R., o. sign was used. The Orphens Comedy Four; Wilton Brothers, Comedy Bar Perfermers; Edmund Day and Company, in "The Sheriff."; Gilroy, Ilaynes and Montgomery, In a sketch; Caprice, Lynn and Fay, W. J. McDermott, the funny tramp; the Pitching Bros., musleal accepts act; Redford and Winchester, Jugglers; Mr. and Mrs. Fred Lucler, sketch; Albert Warner and Daisy Lakewood, the Nohrens, symmasts, and Kittle Stevens, change artiste, conclude the bill. BENTON.

SYRACUSE, N. Y.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.).—The bill this week is the lest seen here in some time. Swift and Buckley were fair. The Eight Cornalias have an acrobatic act that requires great dexterity and daring. Barrows and Lancaster Company, in "Tactles," very well received, Ida O'Day, in a refined vocal and instrumental act, received with applause, Harmony Four well liked. Carter and Binford, colored entertainers, made a fair impression. Howard's Ponies and Dogs a big hit. Next week—Smith and Campbell, The Zarnes, lierr Sacna.

SAM FREEMAN.

YONKERS, N. Y.

DORIC (Henry Myers, mgr.).—The show opened Monday to capacity. Stnart, the Male Pattl, the leadliner, made a decided hit. Milton and Dolly Nobles, in a refined comedy sketch, pleased immensely. Henrictte Sylvia, a child, proved to be a capable little actress. Palean, a ventiloquist, went fairly well. Laura Bennett and Company, in a good sketch, entitled "From Way Down South," went strong. The Doriscope showed two good pictures. Business good. "ELZIE." Business good.

YONKERS, N. Y.

TRENTON N. J.

TRENTON, N. J.

TRENT (Ed. Reuton, mgr.).—Week of 19,
Josephine Cohan in "Friday the Thirteenth,"
scored a hit; Fred Niblo made a lit in his monlogue; Sallor and Barlaretta, singing act; Neff
and Miller, dancing; the Hooneys, equestrian act;
S. Miller Kent in his sketch "Just Porothy," scored
a hit; Dougherty's poodles pleased. The show
concluded with the Biograph. Next week's bill
includes the Four Bards, Ward and Curran, Howard's Ponles, Brenner and Sherlair, Herald Spnare
Quartette. Stuart Barnes, Girl Behind the Drum
and Biograph.

F. G. F.

BRIDGEPORT, CONN.

BRIDGEPORT, CONN.

POLI'S (E. B. Mitchell, mgr.l.—Bill weck 19, the Ellnore Sisters are headliners here, working in one with nothing new; Bailey and Austin are one of the hits of the bill; Danes Brothers in a hand balancing and frapeze act, the best ever seen here; Eckert and Berg, fair; Mary Dupont and company in "Left at the Post," a clever skotch; Charles Dickerson, a Bridgeport boy, in a good monologue; Nina Jacques, fair; Electrograph closes the bill. Coming 26, Victor's Band.—NOTES.—Katherine Doil had to cancel on account of sickness. Bailey and Austin are to star next season under the management of Hap Ward.

WICHITA, KAN.

WICHITA, KAN.

BLIOI: (Carl E. Olson, mgr.).—The Musical Adams opened with a novel musical act; Blair and McNulty, blackface comedians in Southern melodies, good; Sylow, the flexible wonder, made good; Little Ethel Maybell, illustrated songs; Bijongraph closed the show. Capacity business, Ee Frans, late of "The Sho-Ginn," sang here last week.——LyRIC (Wilson & Cox. ngrs.).—Good show, including Emma Colrely, Dallen and Rolson. Automo Van Gofre, liinstrated Song and Rolson. Automo Van Gofre, lillustrated Song and Hill and Edmunds, is confined to his bed here with a threatened attack of poemmonls.

A. C. RACE.

HUNTER

Ø

DAY

RANCIS

TROY, N. Y.

TROY, N. Y.

PROCTOR'S (W. 11. Grahmi, res. mgr.).—
Week 19. William Courtleigh in a one-act protean sketch. "The Third begree," is highly pleasing. Tenji Troupe, Japanese magleinis and sieight.of-hand experts, made a hit. DeWitt. Burns and Tornice in "The Awakening of Toys," kept the bouse in an aproar. Sydney Grant was pleasing. Jack Mason (Matt Gerner, a former Trojan), in songs and dances, received an ovation from his many friends and admirers. Henson and James, colored team, singing and dancing; Nettle Vesta, singing comedience, pleasing; Sid Baxter, tricks on slack wire, assisted by Bertha Southwick; closing with motion pictures.——ROYAL (W. H. Buck, res. mgr.).—Week 19. Vanity Fair Burlesquers opened

mond and Caverly with but fair success. The Colby Family, first time here, go big, while Sulivan and Pasquelena feel the handicap of coming lock with the same "Newsboy's Appeai." Tony Wilson, who is booking himself and Heloise in his bounding table and horizontal bar act, and the Amoros Sisters, in trapeze work and ground tumbling, furnish the best opening and closing acrobatic acts the Orpheum bill has seen for a long time. The bill is making big business for the house in spite of such opposition as Lulu Glaser, Sarah Bernhardt and "Buster Brown." CHAPIN.

SANTA CRUZ, CAL.

SANTA CRUZ, CAL.

UNIQUE (Mrs. C. W. Allskey, mgr.).—Drawing big crowds week of Feb. 12, with Sautell held over from last week. He is billed as "Sandow's only rivai," and this week poses as a wreatier instead of a weight lifter. Tuesday night Sautell threw Schwend Schultz, the champion wreatler of the Pacific coast, in eleven minutes. He agrees to forfeit \$25 to any local man he falls to throw in 15 minutes, and offers \$1,000 to anyone who can duplicate his dumbbell feats. Jim Young, Sandow's prop. boy, submits a very ordinary aerial act, without applause. Allen H. Dougherty makes his first appearance here as a singer of fillustrated songs. Burns and Hughes, singing and talking comedians, do a dancing act. Frank Clayton, musical comedian, good. Mildred Meredith, soubrette, poor. Pictures, fair.

BUFFALO, N. Y.

BUFFALO, N. Y.

SHEA'S (M. Shea, Mgr.).—Week 19, a good bill to substantial business. Fitzgibbon-McCoy Trio. good; May Duryea and W. A. Mortimer in "The Impostor," clever artists and good sketch; Reiff Brothers, exceptionally good; the Fadette Orchestra, in a programme of varied selections, scored a olg hit; Hoey and Lee, very good; Alice Pierce, a clever artist, but will not bear favorable criticism if her impersonations are compared with the originals; Harry Tate's company in "Motoring," a laugh from start to flushs; the Kinetograph closed the bill. Here week of 26, Rose, Stahl, Mme. Slapoffski, Frank Bush, John Birch, Toto. Brothers Durant, Trovolo and the Kinetograph.—LAFAYETT'B (Chas. M. Bagg, mgr.).—The Colonial Belles gave a good performance to good business. The burlesques are above the average, well costumed and well staged. Chorus comely and hard workers. In the ollo, Rose Carlin, very good; Nelson and Milledge, good artists with a poor sketch; Charles Robinson continues to make a hit with his timeworn material; Farrell-Taylor Trio, same old sketch. "That Minstrel Man," big applause winner; Cook and Barrett, fairly good. Blanche Davenport's chic appearance caused much favorable comment. Week of 26, The California Girls.—GARDEN (Edward J. Carr, mgr.).—"Black Crook, Jr.," pleased excellent houses week of 19. The show is very smutty, has many good artists, but none have the material with which they could show their real

READING. PA.

ORPHEUM (Frank D. Hill, mgr.).—Week 19, house good. Marshall, the mystic-eccentric juggier, fair. Golden Gate Quintette, clever colored singers and dancers, made a bit. Mabel Rowind, quotations of stageland favorites, well received. Hermany's Dogs are as good as any sea here this season. Special attraction: the Six Manical Outrys created an immense hit. Billy Vanical Outrys created an immense hit. Billy Kine minstrel man, was a great favorite. Jewell's Royal Manikins and Electric Theatre made great hit. Kinetograph pictures. Week 26, "In the Sunny South," Hill and Silvany, Matthews and Ashley, Karsey's Myrophone, A. O. Duncan, Levoy and Woodford, Aldo and Amour and Kinetograph pictures.—BiJOU (Updegraff & Brownell, mgrs.).—Week 19, two appreciative audiences greeted liyde's Bine Ribbon Girls and Hyde's Comedians. The olio consists of six acts. ORPHEUM (Frank D. Hill, mgr.).-Week 19.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Mme. Slapoffski, the celebrated soprano, was the headliner during the week. She has a fine voice, but some of her selections were a little too classical for a vaudeville audience. Sam Watson's Farmyard made good. but Watson should cut out one or two jokes; they would be in line for a burlesque house. Carleton Macy snd Maud Hall, in a clever skit, caught on. Others were the Myers-Parros Brothers, Ce-

"COMING THROUGH THE RYE, JENNIE MINE"

ALL THE SONGS SUNG BY

/ICTORIA ESTA

THE ENGLISH CHARACTER COMEDIENNE

(Now Playing at the Colonial Theatre, New York) ARE PUBLISHED BY

FRANCIS, DAY & HUNTER

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PUBLISHERS OF THE BIG MARCH SONG HIT

Coming Through the Rye, Jennie Mine"

"COMING THROUGH THE RYE, JENNIE MINE"

to fair houses. The show is a fairly good one. The specialty contingent is Harris and Harris, sketch artists; Ward and Raymond, daucers; Reel and Shaw, comedy acrobuts; also Dale and Rossi, German experts, and the Whangdoodle quartette, closing with pictures of the O'Brien-Fitzshamoos tight. Week 20, Phil Sheridan's City Sports.

LONDON, ONT.

BENNETT'S G. H. Alox, ngr.).—The finest bill of the season is being presented this week. The headline attraction is Howard's Ponles and Dogs. Hulten and Fuller present their old sketch, "His Wife's Hero." John D. Gilbert, monologist, is a favorite. Kelly and Kent are basking a bit, Martin Brothers are the least xylophonists heard here. The La Mothe Trio present an aerobatic stimt, and Grace Childers and her deg Dot win approval. The moving pictures good.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.),—Marshall P, Wilder is making his first appearance here this week. He has made good. The rently big bit of the bill was Bert Cote and company in the sketch, "A Lamb in Wall Street." Rice and Cady, fresh from their coast trip, follow Ray

ALBANY, N. Y.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—
Excellent business. Week 19, Le Domlino Rouge
is creating quite a sensation here; Stnart Barnes
and his monologue were good; Eight Shetiands in
their dancing act were well received; Four Avolos
in their musical act were good; Pae and Brosche,
and Smirl and Kessner look after the comedy
sketclies to perfection. Shorty and Lillian Dewitt, McGloin and Smith and the motion pictures
complete a very good bill.——GAIETY (H. B.
Nichols, mgr.).—Crowded houses. Week of 19,
the City Sports are providing an excellent entertainment this week. The burlesque, "All in
One Night." is very well bandied. MARTEL.

SCHENECTADY, N. Y.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, res. mgr.).—Week 19, the Zarnes, flying ring experts, good; Brandow and Wiley, colored entertainers, are about the lesst of their kind; Finlay and Burke in their "Stageland Satire," were given a hand; Dorothy Kenton, banjoist, made a good impression; Rose Stahl and company, in "The Chorus Lady," responded to several encores; Walters and Prouty, travesty artists, fair; Waldorf and Mendex, comedy acrobats, were fair. Closed with motion given the several conduction of the plettings, which were very good. Good business, Week 26, Byron and Langdon, Carlin and Otto, Daily's Eclipse Quartette, Van and Aldine, Willie Gardner, Mattle Luckette, Todd Judge Family.

merits; especially so must be mentioned Harry Hastings and Viola Shedon. The La Selia Troupe have a good act. "Caught in the Act," an underssing pantomine, although rather raw, had to be admired for the clever manner in which it was presented. The chorus is small, but good, especially in the sougs. Week of 26, Irwin's Big Show.—LINN'S MUSEUM (Hugh J. Linn, mgr.).—A good bill drew big attendance last week. Bill for week of 26. All Ben Hassan, Orren and Millie Phelps, the Edwards, Effie Hardin, Frances and Lawrence McCann and Lewis Knight. CHAS, W. GOETZ.

SALT LAKE CITY, UTAH.

LYRIC (W. S. Moss, mgr.).—Week 10, Wntson's Oileutal Burlesquers in "A Bashful Venus," pleased some and diaguated others. They played to big houses all week. The Japanese balancers and sinck wire performers were the best ever seen bere.—BON TON (J. H. Young, mgr.).—Week 12, Lee Southern and Dalay Laurel in "Drummers Samples," were very good; Drew and Dean danced and sang well; the Dunbars amused; Pearson and Pearson were very clever in song, joke and dance; Robert Ellia sings in good style. Full houses all week. S. R. O. on Saturday.—ORPHEUM (Jules F. Bistes, res. mgr.).—Week 12, good show to big houses all week.

lina Robe and Ford and Wilson and Asra. Big business.—STAR (F. W. Stair, mgr.).—Britt-Nelson fight pletures and the California Girls drew capacity houses. The pletures were fine and clear, and this part of the show lasted an hour and a half. The burlesque, "The Great While Way," gave the company many chances to make good.

ST.

near

Broadway

ST. JOSEPH, MO.

ST. JOSEPH, MO.

CRYSTAL (Fred Cossman, mgr.).—Bingham and Thernton, operatic due; Williams and Thompson, singing and taking; the Forn Marvelles, acrobats; Fred G. Russell, Chinese musical act, and the Bioscope. Business excellent and show above the standard.—NOTES.—Rumors that George ira Adams, owner of the Crystal, will erect a twenty-five thousand dollar vaudeville theatre-centrally located, to be opened next season.—Mrs. Defuy, of the Musical Defuys, was seriously all with an affliction of the throat and was laying off here during the week. She has recovered.

MISSOURIAN.

MUNCIE. IND.

STAR (C. R. Andrews. mgr.).—Week 18, Mils-Scott, dancer and comedian; Frank Gray, bari-tone; Goforth and Doyle, novelty act, "The Mili-lary Maid"; Augusta Bell, the juvenile Patti the Devanter Tio, club jugglers; the Staroscope feature film. GEO. FIFER.

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LOGANSPORT, IND.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Bill week
19 includes: Leonard ami Drake, animal imitations; Washer Bros., Miss Ferne Shimer, illustrated songs; Lewis and Lessinger made 'emlaugh, though their finale is decidedly off color.
Moving pictures. Coming 25, M. Samuels, Miss
Ferne Shimer, Les Danovos, Crescent Quartet, etc.
NOTE.—Seems strauge that the management of the
Crystal deem it necessary to call on Auderson singers for illustrated songs. Why not try some of
Logansport's tainut? Perhaps then the act would
at least receive its share of applause. REVILO.

HARTFORD, CONN.

HARTFORD, CONN.

HARTFORD OPERA HOUSE (Jennings & Graves, mgrs.).—Week 19, Ford and West in novelry singing and dancing specialties, were good; (hinko, assisted by his sister, did some very startling work that brought out applause; Blims and Blina, "The Two Vagabouds," were very startling work that brought out applause; Blims and Blina, "Whe and La Rue, in the sketch, "The Outside Inn," was a laugh winner; Minnle Kauffnan, the trick bleyclists, was excellent; Howard and Howard, the Hebrew messenger boys, were good; the Six Reed Birds had a pleasing sketch, "Dodging the Dodger"; Alcide Capitaine did clever work on the trapeze.—POLI'S (Louis E. Kelly, mgr.).—Week 19, Virginia Earle and her Johniules was one of the headliners, and pleased; Harry Tighe, a former planist at this house; Ed. Harry Tighe, a former planist at this house; Ed. Reymard, the ventriloquist, had some novel working figures; Miss Rae Cox in her Southern stories pleased; the Majestic Trio of colored performers

were very funny; Ed. Gray, hi monologue, had some good storles; the Three Navarros did acrostic states and the same good marching and wall liny girls, did some good marching and wall scaling. Electrograph of New York pollecumn closed the bill.

W. H. RHODES.

HAMILTON, OHIO.

HAMILTON, OHIO.

JEFFERSON (Thos. A. Smith, mgr.).—Sat. 17.
McCarthy and Reina, in their sketch, "Coonville Courtship," ouly fair. Hy Greenway, councily juggler, good. Hazel Adelle, son-brette, fair, Miss Anna Franosch and C. M. Hazer, in their one-act play, "A Hopeless Case," good. Harry Jolson, Hebrew comedium, good. Mullen and Correlli, humorist, very good; Kinetoscope Pictures, good; closing with a thrilling act, "The Globe of Death," by Rose and Lemon. GRAND (McCarthy and Ward, ngrs.).—Week 19, Bryant and Saville, comedy musical artists; the Kechlers, acrobats: Hayes and Graham, talking and singing act; Guy's Parlor Minstrels. Harry Hodgins, Illustrated Songs, and the Khudrome pictures.

BRUNS.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, mgr.).—Week 19 bill was headed by Ort Adalr, musical comique, and enight on well; the DeLacy children, clever sling and dancing act in blackface went big; Rice and Edwards do a comedy acrobatic act. The work is taken from other acrobatic acts and not done well. Carrie Miller does character changes with songs, nice gowns, poor voice. Leuhardt, styled comedy juggler, does a lot of

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old stuff copied from other jugglers. The Kinodrome presents pictures of The Flirt and the White Caps. Underlined for week of Feb. 26. The Boarder. La Velle Troupe of Bleyclists will bead the bill, consisting of Phimer-Jolson, Ellett Brothers, comedy bar performers; Hammond and Forrester, Colman and Mexias.—NOTE—De Hallis and Valera, comedy jugglers, are now in their sixth year with the Jack Hoeffler Road Show. This show goes into the Boyd Theatre. Omaha, for summer stock.

LOUISVILLE, KY.

LOUISVILLE, RY.

LOUISVILLE, RY.

LOUISVILLE, RY.

LOUISVILLE, RY.

LOUISVILLE, RY.

The headline offering for this week is the Pekin Zouaves, who have previously established themselves
in this city as favorites. Wilson, Trio scored big
in their novel connedy singing act; Vernon, ventribepuist, very good: Musical Kielst in his musical black art idea is always welcome; John Zimmer, juggler, one of the real hits of the show;
blyon and Anger in a little German moisease produce the desired effect, laughter, and Dick Lynch.

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ARTHUR STUART.

PUEBLO, COL.

PUEBLO, COL.

EARL (G. M. Morris, mgr.).—Strong bill 19, headed by The Beauvals Trio, in "A Military Romance," a sketch with strong dramatic situations, concerning an American army officer and an Indian squaw. Morrel and Deeley, comedians and vocalists: Salvini Bros., hand balancers; the Great Westin and company, illustrated songs and moving pictures complete the bill. Business 12, very good, considering poor bill and extremely cold weather. GRAND OPERA HOUSE, Alcauzar Beauties. 18, to fair business. Orpheum Stars underlined for 28 and Mar. 1, for lenefit of Pueblo Western League Baseball Club. NOTES.—The Eagles held their annual smoker at the Grand Opera House to a packed house. The Voltons, acrobats; Harry X. Beaumont, monologue, and Supon, Roman rings, cutertained. The programme concluded with a fight between Jim Elyan and Morgan Williams, for the mildleweight champion-ship of the West. Flynn knocked Williams onto in the fourth round. Mrs. Frank Irving, wife of Frank Irving, of the Irving Trio, acrobats, died last Wednesday at St. Luke's Hospital, Denver, from a compilication of diseases.

BARMINGERED.

PAWTUCKET, R. I.

PAWTUCKET, R. I.

NEW PAWTUCKET—Week 19, S. R. O, sign will be need this week as it is one of the best bills of the season. Elisic Ballard, character change artist, good. Green and Weathers, singing, talking and unicycle act, was fine. Geo. Martin, a juvenile song and dance artist, was clever. W. W. O'Brien, monologue and parody singer, was nexcellent voice. Martin and Ridgway are good. Francis and Rogers, as a refined comedy duo, appeared to excellent advantage. Matt Bennie is pleasing in his illustrated songs. The farce this week is "Patsy Bolivar."

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